

Journal of The Barnes Foundation

CONTENTS

DEDICATION ADDRESS	3
<i>By John Dewey</i>	
ART AND THE IVORY TOWER	7
<i>By Laurence Buermeyer</i>	
PICASSO	14
<i>By Albert C. Barnes</i>	
ART AND DAY-DREAMING	22
<i>By Laurence Buermeyer</i>	
A PARABLE	28
<i>By Edgar A. Singer, Jr.</i>	
A FIRST REQUISITE IN ART EDUCATION	31
<i>By Mary Mullen</i>	
COLLEGE ART INSTRUCTION: ITS FAILURE AND A REMEDY	34
<i>By Thomas Munro</i>	
ART TEACHING THAT OBSTRUCTS EDUCATION	44
<i>By Albert C. Barnes</i>	
THE AESTHETICS OF BERNHARD BERENSON	48
<i>By Thomas Munro</i>	

(ANALYSES: Titian—"The Assumption;" Raphael—"The
Transfiguration.")

ILLUSTRATIONS

THE BARNES FOUNDATION PRESS
Merion, Montgomery County, Pa., U. S. A.

AN IMPORTANT ADDITION TO THE EDUCATIONAL PROGRAM OF THE BARNES FOUNDATION.

The Barnes Foundation announces a series of courses for advanced students, teachers, writers, painters, and officials in museums, to begin October 1, 1925. These courses will be held in the buildings of The Barnes Foundation at Merion, Pa.

The purpose of the courses will be to apply modern psychological principles and educational methods to the study of aesthetics and of art. They are based upon the contributions of William James, John Dewey and George Santayana, which will be linked directly to concrete works of art. Especial effort will be made to relate understanding of art with understanding of the life and society out of which art grows.

The courses will provide for special training in aesthetics, and for research both in paintings and in sculpture. The work will be conducted by the staff of the Foundation, Albert C. Barnes, Mary Mullen, Laurence Buermeyer, Thomas Munro and Sara Carles. The method employed will be that set forth in the books already published by the Barnes Foundation:

<i>An Approach to Art</i>	. .	By Mary Mullen
<i>The Aesthetic Experience</i>	. .	By Laurence Buermeyer
<i>The Art in Painting</i>	. .	By Albert C. Barnes

These books are already in use in more than forty colleges and universities from Maine to California, and in the public schools of several important cities. They are also used as texts and as standard works of reference in many important art galleries, including the Louvre and the Metropolitan Museum in New York.

The new courses represent the organization of the experience which resulted from experiments made during the present season by the staff of the Foundation with a group of twenty people, who studied simultaneously the text of the three books above mentioned and the objective facts demonstrable in the Foundation's collections of paintings and sculpture.

These new courses, which represent the high-water mark in the training of teachers to give instruction in aesthetics and plastic art according to modern educational methods, are open to qualified students.

THE BARNES FOUNDATION

MERION, PA.
U. S. A.

AN EDUCATIONAL INSTITUTION

Chartered, December 4, 1922.

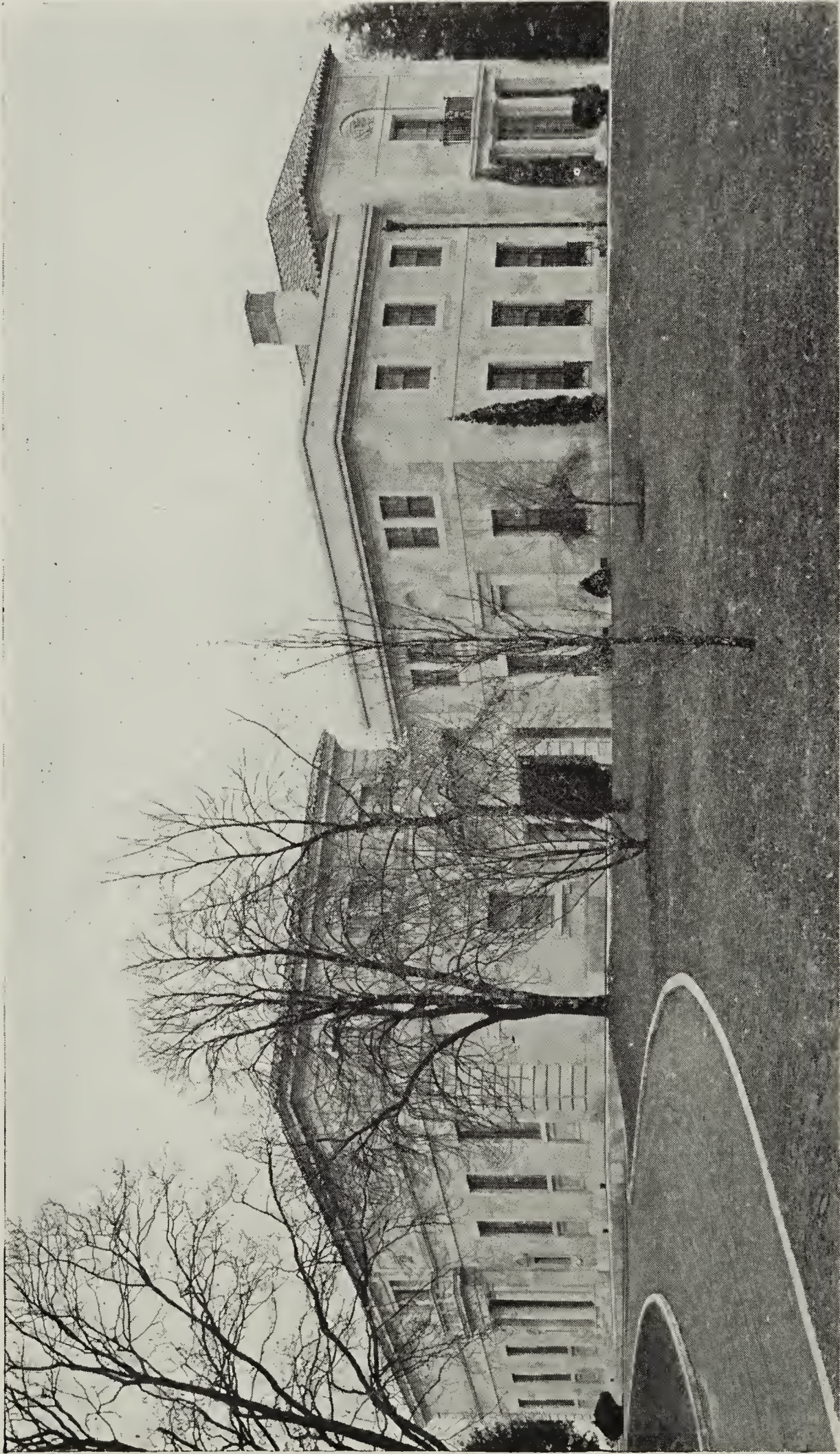
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GALLERY

BARNES FOUNDATION

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JOURNAL *of* THE BARNES FOUNDATION

VOL. I

MAY, 1925

No. 2

Dedication Address.*

BY JOHN DEWEY.

IN two of the telegrams just read, one referred to this educational work, which is being dedicated today, as "monumental," and another referred to it as "epoch-making." These telegrams both came from the other side of the water, and while I certainly should not say they exemplified the old saying about a prophet and his honor in his own country, I think they do indicate that sometimes people at a distance see things in a truer perspective than we who are nearer. So I wish to express my deep felt appreciation of the honor of being associated in any way today with the initiation of this genuinely monumental and epoch-making enterprise. I wish to express my conviction, my most profound conviction, that we are really celebrating here today one of the most significant steps taken in this country for freedom of pictorial or plastic art, for art in education, and also for what is genuine and forward-moving throughout the whole field of education. This institution today, like any institution on a momentous occasion, looks both forward and backward. The Associate Director of Education has already told you something of the immediate past and prospects for the immediate future. I suppose most who come here today, who see these pictures and hear of the use which it is expected will be made of them, have their gaze for the most part turned toward the future. It is very natural that they should think of this as an opening and beginning, an initiation. But after all, we can hardly understand of what it is the opening and

* Delivered at the Dedication Ceremonies of the Barnes Foundation, March 19, 1925.

initiation, if we do not recall years of past history. These years show us that it is not so much just an opening, a fresh start, we are celebrating today, as it is an opening out, a continuation, an extension of ideas, activities, that have long been in operation in the past.

On the one hand there is the connection of this building and these pictures with the business which the active staff of the Foundation has built up. It is not simply that the money earned through the activity of these people in business made possible this adventure, but that the activity was also the source of the ideas, the experience, ideals, expectations and plans, which are incarnate here and which are, to a very large extent, a memorial of the past work of the people who have been engaged in the enterprise. From the first, if I may refer to the words of a previous speaker, there has been in this development the union, that trinity of power, action, achievement, in the practical sense of the word, with the cultivation of intelligence, of method which is intelligence, and of that intrinsic interest and joy in work which makes any activity aesthetic.

These beautiful grounds and trees (a genuine part of the educational work of this Foundation) are also a memorial of the love and affection which Captain Wilson has through so many years devoted to this particular aesthetic phase of Nature. The further development of the Arboretum will, fortunately, continue to have the advantage of the experience of Captain Wilson, as he is one of the Trustees. In addition, the artistic and scientific purposes of the grounds will be under the especial charge of Mrs. Barnes, the Vice-President of the Foundation. Under her direction the beauty of the surroundings will be a worthy setting for the beauty within, while through arrangements still to be made, the outdoor facilities will also become part of the educational resources of the Foundation.

The one reason to my mind why this enterprise, this Foundation, is entitled to be called epoch-making, monumental—is that it is not simply a building for the collection of pictures and the dissemination of knowledge about pictures. It is, rather, the expression of a profound belief that all the daily activities of life, the necessary business and commercial activities of life, may be made intrinsically significant, may be made sources of joy to those who engage in them so that they can put their whole beings, not merely their hands and a small section of their brain, but their feelings and emotions, into what they are doing. And while there can be no doubt that the stimulus came from

the founder himself, the results would not have been possible except for the zeal and intelligence of his co-workers, all of the men and women who for many years have shared with him the satisfactions as well as the labors of attempting that which, if it is not quite unique, is almost unique in social activities: namely, the carrying on of a business which is successful as a business but which uses intelligence instead of mere force and mere mechanical efficiency, which rewarded all those engaged in it not only by pecuniary remuneration but also by the reward of the cultivation and development of their own souls.

It is, I think, significant that you will find in this gallery one of the finest collections in the world of African art, which records the aesthetic activities of individuals whose names are not known, probably have not been known for centuries. For it suggests that members of the negro race, of people of African culture, have also taken a large part in the building up of the activity which has culminated in this beautiful and significant enterprise. I know of no more significant, symbolic contribution than that which the work of the members of this institution have made to the solution of what sometimes seems to be not merely a perplexing but a hopeless problem—that of race relations. The demonstration that two races may work together successfully and coöperatively, that the work has the capacity to draw out from our negro friends something of that artistic interest and taste in making the contribution which their own native temperament so well fits them to make, is something to be dwelt upon in a celebration like this. We may well rejoice at every demonstration of the artistic capacity of any race which has been in any way repressed or looked upon as inferior. It is the demonstration of this capacity for doing beautiful and significant work which gives the best proof of the fundamental quality, and equality, of all people. It serves, as the telegram said, the cause of bringing all people from all over the world together in greater harmony.

Others will touch more fittingly upon the most especial activities which are to be carried on here. But I have spoken very poorly, indeed, if at least I have not made it clear that this is not an artistic or aesthetic educational enterprise in that narrow and exclusive sense of the word which considers Fine Art and Painting in the way which Sunday is often related to week-days and work-days. Art is not something apart, not something for the few, but something which should give the final touch of meaning, of consummation, to all the activities of

life. So I am sure this work is not only going to spread in universities and schools as we have heard today it is spreading, but that it also will affect the public schools. It is agreed that one of the weakest points in our public school educational system is that while it gives some training in mechanical, technical things, while it conveys a certain amount of useful information and ideas, yet it is still largely public in name only. It does not yet touch what is most common, most fundamental, most demanding public recognition—an appreciation of the place occupied in all human activity by that intelligent method which is the essence of art and by the liberated and enjoyable methods which are the result of the presence of art.

While it is always dangerous to attempt the rôle of prophet, I feel confident we can open our eyes and look into the years ahead, to see radiating from this institution, from the work of this Foundation, influences which are going to effect education in the largest sense of that word: development of the thoughts and emotions of boys and girls, youths, men and women all over this country, and to an extent and range and depth which makes this, to my mind, one of the most important educational acts, one of the most profound educational deeds, of the age in which we are living.

The summer course in the chief traditions of painting and sculpture which will be conducted in Europe by Dr. Thomas Munro, Associate Educational Director of the Barnes Foundation, will organize on the third of July, at the Paris office of the Foundation, 59 rue la B  tie. It will involve study at the Louvre, Luxembourg and several private galleries of Paris, and later at the chief museums of Italy. Applicants for this course should address the Secretary of the Foundation.

Art and the Ivory Tower.

BY LAURENCE BUERMAYER.

IN the minds of many the terms "art" and "the ivory tower" mean the same thing. Not everyone, it is true, would use words so figurative or so high-flown as "the ivory tower" to describe what he means by art, but there are many equivalent expressions for the abstractness, the remoteness, conceived to be characteristic of it. What is near at hand, a part of our ordinary concerns is not thought to be art: to encounter art we must go to the museum, the opera-house, the "classical" work of literature. When we do meet it we are a little uncomfortable, and also a little proud, for we are improving our minds, cultivating our sensibilities. Incidentally, we are challenging an investigation of our sincerity, and courting ridicule if the investigation goes against us. We are attempting to be better than our fellows, and if we fail the result is ignominy. In any case, we are setting ourselves apart, for better or for worse.

Along with this view goes usually a readiness to deplore the indifference to art, on the part of the public, which is said to be characteristic of our time as it was not of the Periclean Age, or of the Thirteenth Century in Western Europe. The ugliness of a great part of our material surroundings, the present low estate of the artist, and the general sordidness of much of our life, need not be disputed. But it is a question whether responsibility for this lamentable state of affairs is to be laid wholly at the door of those who are deaf to the gospel of art as that is ordinarily preached. So long as art is considered to be, by its nature, removed from the world in which we live and the things which naturally interest us there, the "swinish multitude" is perhaps not too severely to be castigated if it prefers the sty to the walled garden.

There is, however, a view of art which does not look to the ivory tower or the walled garden for its ideal. To distinguish this view from that usually held, we may begin with a point apparently trivial. In popular speech, the terms "artist" and "painter" are used interchangeably. The same is true of "sculptor," "composer," or "poet," and "artist:" in each case the artist is regarded as someone who can do something that we ordinary mortals cannot. Expression in ordinary prose, however, is not considered an art, since all of us are capable of that. Art and a specialized skill thus become one and the same thing. Whatever else the artist is or is not, he is in a class

apart from his fellows, and the connoisseur or the aesthete in a measure shares his distinction. This, roughly, is the popular equivalent of the ivory-tower view.

In contrast, an opinion has gained ground in recent years that art is primarily not a kind of technique or skill, like the ability to play chess, but that it is identical with all individual perception of the world and the things about us. Those familiar with recent discussion of aesthetics will at once recognize this as the view of Benedetto Croce. For Croce, the most immediate clue to the meaning of art is to be found, not in the things that most of us cannot do, such as the composition of symphonies or the carving of statues, but in what, more or less, everyone can do. We can all talk, he says; therefore, if we would know what the artist does, we need only consider what we do when we use words to make our ideas or impressions communicable. All expression is art: we express ourselves whenever we look at the world, listen to the sounds there, and give to our fellow-men an intimation of what we have seen and heard. Really, the heart of expression is to be found in the immediate experience of apprehending. Words, like chisel or brush, serve merely as a means of communication.

Croce's view, which has gained a considerable vogue, suffers as much from excessive catholicity (at least in the hands of its interpreters) as does the traditional view from excessive exclusiveness. If we are all artists, the degrees of artistry become relatively unimportant, and attempted education in art is an impertinence. Complacency is no less fatal to growth than blind idolatry; however, the Crocean view does bring us closer to realities than the opposed opinion that art is inseparable from craftsmanship, and until it is understood a true aesthetics can scarcely be begun.

We ordinarily suppose, when looking at an object, that we see all of it that is there to be seen. We think of our mind as like a camera, faithfully reproducing whatever is before it. If we are unable to describe what we see, or paint a picture of it, that is merely because of our deficient mastery of words or paintbrush. The artist is thus the man who can reproduce his experiences, while we too have the experiences in spite of the fact that we cannot coin them into works of art. A very rudimentary knowledge of psychology suffices to destroy this error. What we ordinarily see in any object is a mere blur of qualities, from which only such traits as are practically important stand out. We may notice, in looking at a tree, whether it bears fruit, or whether it casts enough shade to make a cool

resting-place; we may see that it is a hard-wood tree, and therefore commercially valuable, or that it is infested with parasites, and so in need of spraying. But these are only a fraction of its qualities, and the rest of them, the texture of its bark, the set of its branches, the precise shape and color of its leaves, the symmetry of its total form, are likely to be disregarded. So with all things. We notice a house far away, and if we are in need of shelter we estimate the distance to it and the chances of our gaining admittance. The arrangement of doors and windows, on the other hand, the harmony between color of stone and color of roof, the number of chimneys, and so on, may be entirely disregarded. So too of the signs by which we judge of its distance: its apparent size, its relation to intervening objects, the clarity of its outline. Our perceptions, in brief, are very vague indeed, and it is because of this vagueness, and not of any mere lack of technique, that we cannot describe or reproduce what we see.

Of course, this is not true only of things literally *seen*. The persons about us are equally hazy. We usually want to know only what we need fear or what we may hope from them, and so we detect only the signs of friendly or hostile intent, of trustworthiness or dishonesty. The result is that we can tell little about them. We can indicate how they entertain or bore us, whether they are kindly or malicious in disposition, but how their lives feel to them, how the world appears in their eyes, is something of which we can say little. As our understanding of a man grows, the sense of our ignorance of him grows also, and we become aware that we shall never fully grasp the springs of his action, the hidden sources of his thoughts, his hopes and his fears.

The artist's problem is thus revealed. It is not, primarily, to put upon canvas or paper a vision which may be had merely by turning the eye in a particular direction. After the gaze has been fixed, and before the pen or paint-brush is used, comes the most significant part of the artist's work. "The person to be painted stands before the artist like a world to discover." The seeing, the interpretation—it is this that exacts the labor and, when done, attests the triumph. He who can do it is the artist because he has something to say; he who cannot, whatever the skill with which he can repeat what others have said, is not an artist but an artisan, a tradesman; and since his pictures or his books, considered merely as material objects, are less useful than food or shelter, he stands in rank with the purveyor of cosmetics, and below the mason or the husbandman.

If to see and to interpret are art, then, it is true, we are all artists. But if, priding ourselves on the distinction, we forget that seeing and interpreting are the most arduous of human undertakings, we cannot be too quickly reminded of the debt we owe to those who have preëminently succeeded in the task, and who are artists in the distinctive sense. For most of us, and for all of us most of the time, seeing is a mechanical registration of pitifully meagre impressions, and "interpretation" is a hasty consignment to pigeon-holes made for us by others long ago. "Man lives not by bread alone, but chiefly by catch-words"—if we doubt this we need only ask ourselves how often we really judge an individual case on its merits, without recourse to some table of virtues and crimes, some set catalogue of things to be admired and things to be reprobated. Our world is ordinarily one of abstractions, of "shadow-shapes that come and go;" it is bloodless and lifeless.

The proof of this is our attitude toward the new, toward anything that will not fit easily into one of the pigeon-holes of our mind. In interpreting the familiar we are simply living on accumulated intellectual capital, chiefly that bequeathed us as children of our particular time and people. It is as little an aesthetic achievement to see what everyone else sees as it is a scientific achievement, at the present date, to think of water as H_2O . It is the new which we really judge, which we truly *see*, and by which, in turn, we are judged; yet whenever our feelings are concerned we are comfortable only in the presence of what is familiar and well worn. What is really novel rarely challenges a desire to understand and render justice, but almost always an impulse to disregard, to condemn, to destroy. Of course, what is new does not necessarily mean what was produced in the year 1925; what is old may be new to *us*, or what is remote in space; but the closed mind is as reluctant to see in a new light what belongs to the time of Cheops as to revise its ideas of contemporary events. To see as we have always seen, to think as we have always thought—this is dear to the unregenerate nature of all of us.

An immovable conservatism, however, is no more destructive to the perception of fresh and living aspects in the world about us than is the absence of any traditions whatever. If we have eyes to see at all, it is not merely because Nature has given them to us, but also because other men have found out how to use *their* eyes, and so have taught us. Temperament unguided by tradition yields not originality but eccentricity—a meaningless eccentricity, because it is only by modification and

enrichment of a tradition already in existence that the contributions of individuals can be added to the general store of culture. Between rigid habit and centrifugal dispersion of energies the artist, like the scientist, must steer a middle course: his success depends upon avoiding the extremes of mechanism and anarchy. Only so can he see, and in seeing create, a world distinctively his own. Distinctively, yet not exclusively, for when he has fashioned his world in a form which others can see, it becomes their world also, and he becomes, in so far forth, one of the creators of the human mind.

We are so accustomed to think of the human mind, like the human body, as having taken form when the race reached human estate, that an expression implying that the mind is still in process of creation may seem merely paradoxical, or at least figurative. But the mind is not an organ, like the heart or lungs; it properly includes the whole world of which we can be conscious; and this is built up gradually, through the labor of everyone who receives, transmits, and especially enriches our entire cultural tradition. Since the artist plays a distinctive and irreplaceable rôle in this cultural development, we can only judge his true importance by seeing how the development takes place.

The savage, doubtless, as he looks at the material world about him, can recognize the practically important features of the scene. He can identify the path through the wilderness, the way to his hunting-ground and the way home again. He can detect the color of the tiger's skin, and the cloud that presages rain or the lightning-flash. But, so far as we can judge, the tiger is merely a competitor for his food-supply, and on occasions a dangerous enemy to himself—never a being of whom he would ask the question.

“In what distant deeps or skies
Burned the fire of thine eyes?”

or

“Did he who made the lamb make thee?”

If *we* can see the tiger as something other than a large predatory feline of nocturnal habits, with an occasional fondness for human flesh, if we can think of him as a particularly vivid embodiment of the fire of life, and marvel at the inexhaustible variety in which that life clothes itself—if we can do this, it is through no virtue of our own, but because our imagination has been quickened by a poet's touch.

Not the savage only, but many an ancestor much nearer us, perceived a world poor, mean, and drab compared with ours.

The Greeks, as their language indicates, could discriminate only a small number of separate colors, and there is little or no sense of landscape in their literature. If "the mountains look on Marathon," it was not a Greek poet who informed us of it; indeed, the sense of Nature as something with a life of its own, apart from the life of humanity, is distinctively modern, and but for the naturalistic bent of mind that came with and after the Renaissance we should probably be almost destitute of it. This bent of mind was scientific as well as aesthetic; but if it is true to say "The heavens declare the glory of Kepler and Newton," it is no less true to say "The heavens declare the glory of Tintoretto and Claude Lorrain."

It is not only in giving color and spaciousness to the visible world, animating it with its own soul and setting our imagination free in its presence, that art does its work. No less than material things are our fellow-men transfigured when we see them in the light of art. Even without the aid of art we can, it is true, observe our fellows' actions as they go about their business, marry, bring up their children, grow old and die. Our weal and woe are too closely intertwined with theirs to permit us to be forgetful of them: we must in any case study their wishes, observe the rules that make a common life endurable, and offer them inducements for services desired. For that infinitesimal minority of them who are interesting to us as persons, we instinctively strive to do more, to offer kindnesses without expectation of reward, and to share the joys and sorrows that lend significance to experience. But while we trust to utility and instinct to guide our human associations, how halting the coöperation, how feeble the insight! Rites celebrated together, song and story embodying common delights and aspirations, are what make shared experience, in any pregnant sense, possible, and these things, whatever their ostensible purpose, are aesthetic in quality.

Perhaps no better example of this could be found than in the rôle that the Homeric poems played in Greek civilization. It is sometimes said that the greatness of that civilization was partly due to the fact that the Greeks had no sacred books, in the sense that the Jews had; that is, that they had no rigid and binding code of laws which everyone was expected to obey in every detail. This is not quite true, since Homer was almost an oracle for them; it is true, however, that the *Iliad* and the *Odyssey* were less a prescription of a precise way of life than an embodiment of ideals, which owed their authority in no small

degree to the glamor lent by the Homeric manner to the experiences reflected in them. In thus providing ideals which were embodied in exceedingly vivid and moving imagery, the poems gave to the Greeks a fund of vicariously enjoyed experiences, which shaped the purposes and crystallized the feelings of the Greek race as a whole, and at the same time did not so entirely fix them as to make variation impossible. Hence the possibility both of individualism in thought and feeling, and of communication between individuals, and consequently the birth of genuine reflection and personal distinction.

In modern times the development of the novel is perhaps the best illustration of the work of the artist in making individuals intelligible to each other. The novel is the form of art at present most universally enjoyed, and it is from novels, at least as much as from association with other individuals, that many of us derive our conceptions of human nature and of its possibilities. Furthermore, it is from these conceptions that our ideals for ourselves chiefly arise. Not that the novelist should directly indicate or recommend ideals: if he does that he becomes a moralist pure and simple. His contribution to life, to morals, is less direct but not less essential. Unless we are content to take all our moral laws on authority, we are obliged to judge of the goodness or badness of our acts by their effects on others, by the contribution they make to human welfare generally. To do this, we must enter imaginatively into the purposes of others, and it is in literature that human purposes are most effectively set forth. Law, custom and instinctive sympathy are of little use when we are dealing with the manifestations of human nature that are new or that lie outside the familiar circle of our acquaintanceship: universal human nature becomes intelligible only through art.

To make human nature intelligible to itself—that is the real purpose of art, that, and not any construction of a sanctuary for those who find the world of practical affairs too much for them. The artist makes human nature intelligible, not, like the psychologist, by analysis of it in the abstract, but by showing imaginatively the objects and activities in which it can find satisfaction. His command of a recognized medium, paint, words, musical sound, is necessary if he is to make what he imaginatively divines common coin, but it is in the divination, the vision, that he really exercises his vocation. This, and this only, is what makes him not a purveyor of amusement but a creator of life.

Picasso.*

BY ALBERT C. BARNES

THE obvious contrast between Picasso's work and that of most of the great masters of the past has given the impression that he stands outside the familiar traditions of painting. But his indebtedness to the traditions of the past, and his ability to give them an original setting, are clearly evident in his work of all periods.

In his earliest paintings the influences most apparent are those of Degas and Toulouse-Lautrec. From them he took over the expressive character of line, quality of color and its manner of application, and the obvious illustrative subject-matter in which psychological expression predominates. The effects in Picasso's work of what is known as his "Blue Period" resemble those of Cézanne, El Greco and of the Fourteenth Century Italian, Piero della Francesca. The Piero school-picture in the church at Arezzo shows the similarity of Picasso's general expressive use of color, line and light. Like Piero he makes a strong and very resourceful use of color, and more particularly of a single color. Blue is the foundation of the color-scheme, but blue amply varied and modulated with light to give diversified color-effects. This color works through the whole expanse of the picture, making direct color-contrasts and aiding in the composition and the construction of the masses themselves. It is less cool and less dry and more obviously expressive than Piero's blue. Compared with the color of Renoir and Cézanne it is lacking both in richness and in moving force; but it is very subtle, gives the effect of great economy of means, and is in keeping with Picasso's form, which is weaker than that of the greatest artists. Picasso uses this color-scheme as a foundation for his experiments in pure design which are obviously closely related to Cézanne's similar interest. In his large painting, entitled "Composition," (Illustration, Page 17) the distortions as well as their functions are very clear. The linear quality of these distortions represents the enduring influence of Degas, plus a greater debt to El Greco and Cézanne. With this departure from naturalism there is the persistence of Picasso's accentuated illustrative interest, so that his form is never so purely plastic as that of Matisse. The colorfulness of the picture also testifies to his debt to Cézanne and El Greco.

* Reprinted from *The Art in Painting* by Albert C. Barnes.



Picasso

Barnes Foundation

(Reprinted from *The Art in Painting* by Albert C. Barnes)



El Greco

Barnes Foundation

Design achieved by means of distortions and contrasts.

(Reprinted from *The Art in Painting* by Albert C. Barnes)



Picasso

Barnes Foundation

Modern version of El Greco's design.

(Reprinted from *The Art in Painting* by Albert C. Barnes)



Picasso

Barnes Foundation

(Reprinted from *An Approach to Art* by Mary Mullen)

His line at this period also shows the influence of El Greco as well as of Cézanne: it is distorted to give a heightened psychological expressiveness, and the use of the line in connection with light to give the effect of modelling is also El Grecoesque. In the less successful pictures of the Blue Period the separate influences noted are more or less perceptible in isolation, but in his best work, as represented by the "Girl with Cigarette" (Illustration, Page 15), they are very well fused into a characteristic Picasso form. The subject-matter displays Picasso's marked tendency to expressionism, but on the whole the pictures of both the Blue and the so-called "Rose" Periods represent a successful integration of color, line, modelling and space-composition, which, though primarily illustrative, is still sufficiently plastic to achieve a high degree of conviction.

In 1907 Picasso became interested in negro sculpture to such an extent that his paintings of that period are really a pictorial reproduction of the plastic values of that sculpture. This part of his work was only fragmentary and transitional, but the increased technical resources, in generalized form, remained at his command, and paved the way for his later work, in which the sculptural forms are more fully assimilated in terms proper to painting.

About 1909 the sculptural influence began to be paramount, and naturalistic rendering gave place almost completely to the rendering of abstract forms. In his still-lives of this period several objects are often placed so close together that the whole group functions as a single mass. His former suave, curved lines have become sharp and heavy, and the objects outlined are angular and block-like. The pinks, blues and yellows of his earlier work have changed into a sombre combination of slate, drab green and dull brownish-red. These new shapes and colors are the distinctive mark of Picasso's form at that period and constituted the point of departure for cubism.

The roots of cubism can best be seen by an examination of the distortions in Cézanne's work, where a single element or aspect of an object is often exaggerated out of all proportion to the other elements. This distortion represents an imaginative analysis or dissociation of an object into its plastic elements and their recombination into a new form differing in appearance from the original object, but representing a more adequate embodiment of its plastic qualities. All painting which makes any pretense to artistic significance involves some measure of this selection and emphasis. This principle is precisely the

principle of cubism, with the difference that in cubism, as in other contemporary painting, it is carried much further. Every object in the real world, as viewed from various angles, may be regarded as a multitude of planes which so melt into one another that their three-dimensional significance is largely lost. Cubism is an effort to bring this three-dimensional solidity into clear relief by abstracting and showing only a certain number of the planes. The superficial effect is totally different from that of conventional sculptural representations, but the work of Cézanne makes us see the two styles as representing a similar intention. In Cézanne there is much more of the direct resemblance to real objects, as well as the conviction of solidity, as we have it in Michel Angelo; but we have also the distortions produced by the interpenetration of planes at angles departing from the normal, and the result is both an increase of conviction and a heightened sense of design.

In Picasso's cubism the process is carried to such a degree of departure from naturalism that what we see is of little or no assistance in enabling us to recognize the object as it exists in Nature. But that distortion is consistent with the imaginative purpose of art, providing the new design is more moving aesthetically than the old. There is no doubt that such resolution of an object into its constituent planes does sometimes produce a pattern much more interesting than a naturalistic rendering could hope to achieve. However, pattern does not by itself suffice for the design that constitutes great art. Consequently, many cubist pictures do not sufficiently anchor the forms to anything in the real world to make possible a transfer to them of the many echoes and reverberations which objects gain by their multiform relationships in ordinary experience. In other words, the cubist principle, if carried to its logical conclusion in wholly abstract design, constitutes as much an over-accentuation as does Botticelli's line or Leonardo's light; that is, one of the plastic factors is made to do the work which should be done by one or more of the other elements. It is only by the merging of *all* the elements that all the resources of our experience can be brought into play to give emotional force to the form presented. The appeal of pure cubism is, therefore, due to the same psychological factors which are responsible for our pleasure in a rug or in a wall-paper. Nevertheless, this fact does not prevent the imaginative and resourceful use of the cubistic technique from producing pictures of a high degree of aesthetic value. In fact, many of Picasso's cubist paintings achieve this value

by a harmonious interplay of line, color and space to produce unified design embracing a wide variety of elements. If an observer cannot appreciate such paintings, and at the same time professes to enjoy the art-values in Titian, Velasquez or Renoir, we are justified in questioning whether he is not really deceiving himself. This does not mean that Picasso is as great as Titian or Renoir, but only that he has created a plastic form the essential value of which is less in degree than theirs but not different in kind. In brief, Picasso's cubism made dominant what was merely a by-product in Cézanne's work, that is, one of the surface effects incidental to the rhythmic movements of solid objects in deep space. Picasso's followers attempted to give a *rationale* of the procedure which, psychologically considered, is nonsense and has brought discredit on the whole movement.

After a number of years of preoccupation with the cubistic technique, Picasso resumed his interest in painting in which the representative element is more in evidence. His line became finer and more in the manner of Ingres, though by no means an imitation of Ingres's line. The figures and objects have assumed a solidity and block-like effect which constitute decided distortions from the naturalistic viewpoint. They have a monumental sculptural quality that was lacking in his early period, and it seems that the influence of negro art, of El Greco and Cézanne, have been more or less supplanted by the influences of those painters of the Italian Renaissance who were preoccupied with attaining three-dimensional solidity. He attains a definite plastic form of considerable power, but much of this work constitutes such an accentuation of heavy voluminal masses that it savors strongly of virtuosity. In short, his present work, while always of considerable value for its plastic form, shows a decided retrogression when compared with the balanced use of plastic means in the best of his earlier work.

Psychologically considered, Picasso's art represents rather a great natural sensitiveness and fertility than a reflective, resolute and well-directed search for an individual aesthetic conception. In men like Cézanne, Renoir or Matisse, it is possible to see a constant struggle for a form which will express all that the artist has to say. This sense of a deeply purposeful effort towards a style adequate to carry a profoundly personal and original vision is absent in Picasso. It is true that he shows advance, but the successive styles seem less cumulative, less like stages on the way to a goal which has been foreshadowed all along, than they do in Cézanne or Matisse. In this sense,

Picasso is unreflective, as is shown by the fact that his later work does not always show an improvement in the fullness and strength of his plastic form. In his latest period, for instance, the Renaissance solidity does not seem a real augmentation of his resources, but rather a reversion, since it suggests that a new interest had appeared which was in the nature of a distraction rather than of a fulfillment of his earlier and more natural interests. In the same way, his cubistic paintings are in most respects less satisfactory than those of his Blue Period. Such veerings marked with partial retrogression suggest an impulsive temperament, going off at a tangent from the line of maximum advance rather than using every new element of technique to deepen and enrich a fundamentally organic grasp of the world of plastic forms. Picasso's sensitiveness and his power to assimilate are far too great to allow his unreflectiveness to degenerate into mere imitativeness or superficiality, but his wavering does make him less powerful and original than the men of the first rank.

Art and Day-dreaming.*

BY LAURENCE BUERMAYER.

DAY-DREAMS, like works of art, are a refuge for unsatisfied desires. Of the many things we want, we actually get but few; but in our reveries we have all that the heart can desire. To the eye of the beholder, our circumstances may seem shabby, our abilities commonplace and our persons unlovely. To our own, when resolutely fixed upon them, they may appear somewhat the same, though probably never quite so much so. But it is not often that our eye is resolutely fixed upon them. At the first opportunity it looks away from them in their ordinary form and seeks and finds a golden counterfeit. Then it is that beggars ride, that the humble sit in the seats of the mighty and that unrequited love exists no more. We no longer find in the past anything to blush for, nor anything to fear in the future.

Unfortunately, the change is unmade soon after it is made. Castles in Spain are delightful but not permanent. Even while they last they are never quite convincing, at least while we retain our sanity. Unless they possess some footing on the

* Reprinted from *The Aesthetic Experience*,

solid earth, their flimsiness is apparent to those who inhabit them. This footing, in the sense of actual reality, they cannot of course be given, but—to drop figurative expression—a certain amount of actual sensation will vivify a great deal of imagery, and that degree of contact with actuality is what much that passes for art is designed to provide. The country estate, the retinue of servants, the motor cars and yachts and throngs of admirers which our fancy cannot quite make real, become much more real if we read of them or see them on the stage or in the moving picture. A very large proportion of all paintings, the enormously greater part of fiction and drama and almost the whole of the “art of the screen” have no other purpose than to supply this body, this solidity, to day-dreams. We live ourselves into the personages who are presented to us there, share their possessions and celebrate their triumphs. Hence the endowment of the hero and the heroine with all that is enviable, impressive and praiseworthy, hence the ignobility of all who oppose them, and hence the happy ending.

To see the relation of day-dreaming to art we must go back to psychological fundamentals. We have seen that instinct or emotion, at every stage of development, expresses itself in envisaging, in terms appropriate to its own specific bent, the object that stimulates it. Such envisagement, when the emotion is guided by intelligence, is tentative: the admirable or contemptible traits with which the subject is invested remain in the hypothetical realm, and effort is made to find out how far they represent the truth. But for undisciplined emotion they are absolute, and, as when love is infatuation, no reconsideration of them is admissible. When emotion, instead of proceeding to its proper goal, loses itself in sloth or is paralyzed by the difficulty of making itself effective, its natural tendency to dwell in fancy upon its object absorbs all the energy which ought to go into action, and it dreams endlessly of the accomplishments which are beyond its power. There is no stage of enlightenment and discipline in the instinctive life which is finally and completely adequate, able to meet all emergencies: the habitual expression of an emotion may always fail to do justice to a new situation. Therefore day-dreaming may appear at every level of development. It may find expression in action no less than in thought, in refusing to see actual things as they are, as well as in flying for refuge to things wholly remote from reality. These alternatives correspond, respectively, to evasions of a problem in life, and evasion in imagination. We shall begin with consideration of the former.

Suppose, for example, that I wish to repair a break in a friendship. Someone to whom I am attached has given me what I take to be ground for complaint by accepting the offer of my services in a time of difficulty, and then disregarding my wishes in a matter in which his acceptance of my aid ought to have bound him to consider them. If he were going to act counter to them, he ought to have at least given some reason. In the absence of any explanation of his action, I feel that I have been used as a means to an end, and discarded when useful no longer. My former experience of him has made it difficult to believe that he is really mercenary and ungrateful, but until I can see the justification for his behavior, I cannot with self-respect continue on my former terms with him. One thing is sure: there has been an error somewhere.

It is needless, for the purposes of the illustration, to consider all possible alternatives: two will be sufficient. I may have estimated my supposed friend wrongly in the past, or the situation may not have seemed to him to involve on his part the obligations that I considered it to involve. Have I been unreasonable in my expectations, or was there something in my actions which exempted him from making the return which I regarded as my due? If I am at all acquainted with human nature, I know that men, myself included, act from very mixed motives, that they find the difficulties of others not displeasing, since these give them the opportunity to enjoy their own security and power, and that it is very easy to make an enemy in doing a favor, if the favor is enjoyed as a means of gratifying one's own self-esteem at the expense of another's. To make sure that I have a grievance, I must be certain that my own motives were entirely disinterested, and that nothing in my manner could have been taken to indicate condescension, pleasure in my relatively advantageous rôle, or the impersonal benevolence of the professional altruist. In other words, I must overhaul my estimate both of my erstwhile friend and of myself, and try to see anew the incident from both points of view. If I succeed in solving the problem, I discover wherein I have been at fault, and wherein he has been at fault, the point at which we were at cross-purposes, the readjusted attitude and reformed habits required of both of us if relations are to be resumed. What the whole incident means is that the transformation of practice and feeling through the work of intelligence has broken down or at least been halted, and that effort is required for its renewal. I have failed in the art of life and must retrace my steps and seek fresh enlightenment.

In the discovery of traits and purposes previously overlooked in the person I supposed myself to know and in myself, there is the same increasing grasp of the real world, with corresponding clarification of my will and the means to its attainment, that we found to be everywhere the fruit of intelligence. The fruits of day-dreaming are very different. The day-dreamer refuses to meet his problems. In the instance just given, the problem cannot be solved without effort and at least some degree of discomfort. No matter where the blame lay, I am revealed as inadequate in my judgment of others and of myself, and the painful necessity is laid upon me to learn to see and do differently. This necessity may be shirked in a variety of ways. I may elect to feel that those I care for should be forgiven even unto seventy times seven, and overlook the apparent inconsiderateness and ingratitude on my friend's part, supposing the while that my indolence, which forgets that justice must be rendered before generosity can be offered, is really magnanimity. Or I may feel that my friendship has been outraged and my dignity offered an affront, and in breaking-off relations see in myself one who is above associating with the unworthy. In either case, whatever was amiss is unrectified, and I remain the self-righteous pharisee who is guilty of the very disloyalty of which he complains. Whether sentimentality or vindictiveness carries the day, I remain unadjusted to reality, shut up in the world of my own preconceived ideas.

In the art which is really day-dreaming, the same shirking of issues appears, with the same results. The painter who sees with a conventional eye, who makes of the original discoveries of other painters a mere set of devices for showing again what they have already shown, is evading the labor of looking upon Nature for himself. Of course he must be taught by his predecessors to see as much as they have seen, but he has no reason for existence unless he can sharpen the vision they have bequeathed him in order to see something more for himself. Otherwise he makes merchandise of stale sentiment and second-hand prettiness.

So also with the novelist or dramatist. The day-dreamer who seeks to produce literature is always he who appeals to conventional sentiments, who puts before us the stock properties of the literary *mise-en-scène*. His situations, the purposes, sorrows and delights of his personages, are worn shapeless by long usage. The feelings to which they appeal are rigid as iron: they amount to what in psychology are called "fixations." Any wave of strong popular feeling provokes an outpouring of

such printed day-dreams, all melodramatic in essence, all, that is to say, invitations to the reader to take sides violently and be assured that whatever he is, is right. A nation at war furiously repudiates the idea that the enemy has anything good in him, and its prejudice is at once fed by a flood of novels and plays in which the angelic and diabolic rôles are fittingly assigned. Indeed, every sentiment widely diffused throughout society provides a market for works of a corresponding type, so that sentimental, patriotic and pornographic books need be written with only passable skill to be assured of at least some success.

A word which the years since 1914 have made increasingly familiar to all of us, is almost a perfect equivalent for day-dreaming. Propaganda, though its motives may be different, has results wholly analogous to those of day-dreaming. It is the art of putting only one side of a case, of concealing, slurring over, or belittling whatever contradicts what we want to believe or opposes what we want to do. It is the voice of crude instinct, howling down anything that could give it pause. Of course, to arrive at a conclusion and to try to persuade others that it is true, is not propaganda; the distinction between the two is that honest argument seeks to bring to light the objections to its thesis and to give them all the weight that is their due, while propaganda attempts to huddle objections out of sight. Melodrama is to art what propaganda is to argument.

Among the more gifted and intelligent of contemporary purveyors of melodrama is Mr. Upton Sinclair.* His books are not necessarily to be condemned because they were written to illustrate a particular view of the world and its short-comings: so was the "Divine Comedy." The ground of complaint against Mr. Sinclair is not that he has convictions, but that they spring from an experience which passionate partisanship has blinded to every aspect of the truth but one. It is possible to write of the hardships and oppressions to which labor is subject without making, as does Mr. Sinclair, the oppressed laborer a combination of all but the most flagrantly inappropriate virtues, and the victim, never of circumstances, but always of the heartless selfishness or malice of his exploiters. The question whether socialism is a desirable or practicable scheme of reform does not enter the question as here considered.

A writer with his eye on the facts, either of the abstract economic situation or of the situation as it appears to the laborer himself, would never write as does Mr. Sinclair. The

* These comments on Mr. Sinclair were in the main suggested to me by an unsigned article in the "Freeman." I have not the date.

hardships of the exploited may be as great as any propagandist would have us believe, but it is an offense against intellectual integrity to imply that they are those which, in the same position, a person of other nurture, habits and standards of life would be called upon to endure. Mr. Sinclair, to make the light of martyrdom in which he surrounds the laborer as vivid as possible, suggests or implies that absence of the daily bath, of opportunity to hear symphony concerts, of the sort of association with his fellows that would be craved by, let us say, a character out of Henry James—that these things are a cruel deprivation to him. Correspondingly, we find slurred over the ignorance, lack of self-control, inability to understand general issues and to take an impartial and inclusive view of public affairs, which, far more than the malice of oppressors, stand between the proletariat and the more satisfactory way of life.

Mr. Sinclair thus falls short both as an ally of labor and as an artist seeking to depict an experience. The intelligent friend of labor, or the artist interested in the life of those who gain their bread by physical toil, would attempt to see exactly where the shoe really pinches, to discover what the individual of the submerged classes does desire and what resources he really has for getting it. In doing so, such a writer would strive, instead of covering up the short-comings of his protagonist, to bring them fully, though to be sure sympathetically, to light, since only so can they be understood and, from the practical point of view, corrected. The West Virginia miner who read "King Coal" would be encouraged by it, never to take pains to fit himself for the performance of the function which, well or ill, the capitalist and the promoter do perform, but to feel himself merely wronged and abused and unjustifiably kept down, to nurse a grievance and to indulge in self-pity. Mr. Sinclair has not achieved the portrayal of any human being, has conveyed no insight into any actual experience, but has provided a drug for those who wish without understanding to enjoy the pleasures of becoming indignant and lachrymose—either over themselves or over others.

Art and day-dreaming are alike in that they both show us a world nearer to the heart's desire than the actual world. Otherwise they are antithetical. Art is conduct and feeling enlightened by "fundamental brain-work" and finding the heart of their desire, entering by sympathy and imagination into the wider world of Nature and man. Day-dreaming is conduct and feeling so dull or so feeble that they can only shrink into a private cell with painted walls.

A Parable.*

BY EDGAR A. SINGER, JR.

THERE is nothing humanity craves more than it craves beauty. Since this is so, how should we not wonder why in the long history of his works man has afforded himself so little of what he most loves?

Revolving these things, I was once tempted to put the gist of my speculation into a proverb, which as it is lacking in all wit must be bursting with wisdom.

A man, I wrote, athirst, would be no worse off in a desert, than possessed of a cask of the best yet wanting means to induce it to flow, and without a sound bowl to receive it.

However little this proverb may enlighten, at least it cannot deceive. Everyone will have guessed my cask to contain the spirit of art. All will know that to make this flow a patron's touch is needed. And if the bowl is a puzzling bit, let me return to that later: it is too much at once to ask of a saw more than two-thirds of a meaning.

I would say a word first of this spirit of art, or rather, how to increase it.

On the ways of making an artist there is little wise to be said. The poet who wrote

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?

might have strung his *ors* and *hows* across the page, he would have asked us nothing the harder. Where, how, of what nativity, encouragement, recognition, art's fancy is bred, who can tell? The best religious poets of our day, Paul Verlaine, Francis Thompson, caught their vision of heaven, lying in the gutter. Yet others have lain in the gutter, and nothing noble came of it. Why one can bring from the depths a new hymn, another but the reek of ancient filth. . . ?

But though we know so little of the whence and how of art, that is no reason we should let what comes of it go unsought and unsolicited. Which brings me to the second figure of my parable, art's patron.

It is no more the business of the artist than of his fellow-culprit, the philosopher, to make a living; yet it has come

* Read at the Dedication Ceremonies of the Barnes Foundation, March 19th, 1925.

generally to be admitted that both somehow must be allowed to live. There is only one chance this economic problem can be solved, that is the chance of there turning up somewhere in the world a class of beings for whom the luxuries these brother-fools purvey are somehow more necessary than necessity itself. In a sense we are all of this class. The poor balance left after keeping soul and body together awhile, we are glad to pool to make of that soul something worth the keeping. There is no more sincere and no more generous patron of art than the "general public," which is to say all mankind.

But as a solicitor and inciter of art, we the public have our limitations. If the best collective taste of today has caught up with the best individual insight of day-before-yesterday, we may congratulate our public on its unusual enlightenment. Consequently, public patronage devotes its modest resources to the encouragement of artists beyond the reach as beyond need of that support they so lacked when it was needed.

Little hope from this meagre retrospective patronage for the spirit, whether of science or of art, that still owns a body. Least of all if that spirit be one of adventure. And never was the like of this day for great adventures. Around you are some the painter has hazarded; but he who thinks the brush has swept all audacities into the painter's corner, cannot yet have heard the musician; he whom the musician amazes, must somehow have escaped the poet. Nay, if any suppose this restlessness to be but a madness of art, let him come with me to sit at the feet of science, and preferably the mathematician's science. And then of course there is always the quiet philosopher.

Alas for these brave new things. Some, like Daedalus, may wing to permanent shores. More, like Icarus, flying too high must melt their wings and fall. Yet, if there is any wisdom in a myth, it may be well to remember Daedalus brought an experienced science and craftsmanship, Icarus but a daring levity to the *novas artes* and their use.

Meanwhile, second only to those who risk their lives for art and science I count those who give their means that an issue of right and wrong, of truth and error, may not be left to the arbitrament of average insight, to the judgment of collective patronage. With which plain sentiment I have meant to pay in more than eloquence, namely in the recognition of sound sportsmanship, my tribute to the private patron who keeps his courage with him.

I come at last to the third figure of my parable, the uninterpreted receiver. Do you know, I meant that bowl at the

outset to stand for you and me, in whom art's vintage is ultimately caught and held? But alas there are so many and such important differences between bowls and souls. Absurd to point out that a bowl is finished when finished, a soul is in the making till judgment day at least. A bowl is none the viler for what it may hold of the vile, none the nobler for the most precious that can be poured into it; a soul is pot or amphora, as its contents make it. A bowl does nothing but simply is, a soul is only what it does.

If it is childish thus to enumerate some distinctions that mark a bowl from a soul, what shall we say of historic practices only to be brought within reason by the assumption that so far as reception of art is concerned a soul is a bowl and nothing more. How many amateurs have with princely gesture thrown their priceless gatherings to the public at last. Of course a man with eyes to see must see, must he not? as a bowl with capacity to hold must hold. And yet all know this is not so. The real giver of a work of art must give twice or not at all. With one hand he may offer a picture to the eye, he has done nothing till with the other he offer an eye to the picture. And that eye to be worthy of a picture, worthy such an eye, must be itself artist and creator.

Those who dwell in the grandeur of the Alps are said to be sensible only of the warmth of hearths and the comfort of food. The Alps are not big enough to make *themselves* impressive. Nothing is.

There is the story of an artist who, passing the stinking carcass of a dead dog, stopped, caught by the beauty of those dazzling teeth. A dead dog is not hideous enough to make *itself* repulsive. Nothing is.

It is not hard to catch the spirit of a certain dream. To bring works of art to the enjoyment of souls made competent to enjoy them. To use the experience of all humanity in the cultivation of an eye fit to judge a work of art. To bring then great universities to bear upon the preparation of that other creative soul, without whom the greatest artist can create nothing. The dream is generous. I might say, it is beautiful; I prefer to end on another word, this dream is to the last degree intelligent.

The dream is intelligent, therefore it is hard to realize. I have paid tribute to the sportsmanship of the amateur who gives to new arts their chance. I may add, as one of the slow plodders along hard teacher's ways, the promise of the coöperation of all who walk those ways. None know better than they the poet's truth: All things worth while are as difficult as they are rare.

A First Requisite in Art Education.

BY MARY MULLEN.

IN the work in our class-room where the aim is to develop an appreciation of plastic art, one of our greatest difficulties, and one which presented itself early in the progress of the work, was the lack of a general and definite background: a background that would enable the class to understand exactly what was in each individual mind when the subject under discussion was being explained. We soon discovered that unless we could get each person to tell what he understood by the terms and expressions used and could give his view of the subject in his own words, we should get exactly nowhere.

As a concrete example of the difficulty encountered, we recall the first meeting of the class, when the question "What do you mean by beauty?" was asked by one of the students. As was to be expected, the immediate answers of the members of the class to that question were either vague, confused, or irrelevant. But after each person had expressed his own opinion and contributed his share to the general discussion, and after the opinions held by noted thinkers and philosophers had been considered, the class as a whole agreed that, as far as beauty could be defined at all, it is "pleasure objectified." It is a value which can be made concrete only by relating it to something in one's own experience.

Briefly this conclusion was arrived at in this way: In ordinary life, an object has a value for us when it satisfies some need of our nature, makes life worthwhile; in other words when, through it, some instinct is satisfied. Instincts and the sense of satisfaction resulting from their free play need no justification; they are accepted without explanation. This feeling of satisfaction, this objectified emotion gives the object that aroused it a value for us; the object need have neither a useful nor a moral value, all that is necessary is that it fulfill its purpose as each individual conceives that purpose—such an object becomes beautiful for us. All pleasurable emotion, however, is not purely aesthetic, although it is in some degree aesthetic. In appraising art, there is great danger of confusing values that do not rightly belong to art, such as sentimental, moral, religious, with properly plastic values. An object to be satisfying aesthetically must arouse our emotion by its own intrinsic values and not by any borrowed qualities: its values must be positive, and the emotion aroused must be objectified in the thing itself, be really a part of it.

By such free discussion a common understanding of the meaning of *beauty* was acquired by the students; it was not imposed upon them as a definition to be accepted without question, but it was developed by an exchange of ideas, by looking at all sides of the question and by the students deciding for themselves what the term really meant to them. In short, it was evolved by leading them to an examination of their own concrete experiences. This method of gaining knowledge yields surprising results. It develops in the individual, even in the most inarticulate, the habit of using his mind and of expressing its contents; that is, it shows the workings of the minds of the different individuals and thus gives the clue to the teacher to supply the kind of knowledge needed to make experience real and personal.

Much of the ordinary instruction fails of its purpose because it means nothing personal to the individual, it has no interest for him; but the instant his own experience is appealed to, his interest carries him along so that there is no need of coercion.

The exchange of ideas is one of the most important means of a real education; first of all it is social, and education itself is essentially a social affair. A free exchange of ideas also guards against the closed, academic mind which is fatal to intellectual progress. Natural human inertia leads us to avoid meeting squarely the facts of life that require effort if we are to think them out and act upon the conclusions reached. Consequently we live by catchwords and by imposed beliefs, instead of according to facts arrived at by individual observation and thinking. This habit is all but universal even among many cultivated people and leads to an utterly false view of life; it makes impossible the acquisition of the background which would enable them to investigate intelligently the things that might be of the greatest interest to them.

Unless the terms used in discussing any subject whatever mean fundamentally the same to the group of people interested in that subject, the result is chaos. We have found exactly that condition in our attempts to carry out a practical, scientific method of education in plastic art. It is for that very reason that we say over and over again, to people who apply to us, that they must first get a proper background before they can hope to grasp the principles which are necessary for an intelligent study of plastic art.

Many people cannot understand why the mere looking at pictures will not cultivate artistic appreciation. But those who advocate this form of studying plastic art are precisely the persons who confuse sentimental and moral values with plastic ones;

or if they do not go to that extreme, they rarely see the qualities that make a painting a work of art. In fact, they seldom talk about the picture itself, but usually how they feel about it, whether they like it or not or consider it "beautiful" or "lovely." Of the qualities of the picture itself, its line, color, space, and the manner in which the artist uses these fundamental means to the creation of a personal expression, they know nothing whatever and have no conception of how to approach the problem.

With the idea of helping those who feel the need of an adequate background for a comprehensive study of aesthetics, of plastic art, and of modern educational conceptions, we append a list of books. We cannot too strongly emphasize the fact that the background thus gained will reveal, in the events of everyday life, the aesthetic phases which the artist has seen and has expressed. In other words, works of art are thus linked to experience and become valuable and meaningful through the development of interests identical with those of their creators. In that way, the appreciation of art becomes real, genuine, personal and, therefore, intelligent. The books recommended are as follows:

Bosanquet:	Three Lectures on Aesthetics.
Columbia Associates in Philosophy:	Introduction to Reflective Thinking.
Dewey:	Democracy and Education. Human Nature and Conduct. Experience and Nature. Schools of Tomorrow.
Ellis:	The Dance of Life. The New Spirit.
James:	Pragmatism. Principles of Psychology. Talks to Teachers. Varieties of Religious Experience.
McDougall:	Social Psychology.
Santayana:	Reason in Art. The Sense of Beauty. Three Philosophical Poets.
Singer:	Modern Thinkers and Present Problems.
Trotter:	The Herd Instinct.
Mullen:	An Approach to Art.
Buermeyer:	The Aesthetic Experience.
Barnes:	The Art in Painting.

College Art Instruction: Its Failure and a Remedy.*

BY THOMAS MUNRO.

1. GENERAL NEGLECT OF THE SUBJECT.

It is the intention of a liberal college, presumably, to give its students a general acquaintance with past and present civilization, and the ability to use this acquaintance for the enrichment of life, whatever special careers they may later adopt. There is little disposition among educators to question, in general, the importance of painting and sculpture in civilization, past and present, or the value of an ability to appreciate them.

Yet in the actual mapping out of college courses, the fine arts have received slight attention. By the austere standards of past academic generations, most art was of doubtful morality and respectability. Today, the ideals of scholarship and scientific rigor are still dominant, inspiring a vague hostility in the professorial mind toward anything tinged with emotion or unchastened impulse. In addition, the more practical demands of business and professional training are advancing an ever stronger claim in the parcelling out of time and appropriations. Even in the colleges most determined to be modern, the fine arts are neglected in favor of sociology, politics and economics. Thus there is little time for the enjoyment of plastic art or of music, and courses in literature are charged with almost the whole burden of developing the aesthetic side of an educated mind.

It may be safely said that at present no liberal college or university—American or European—makes a systematic attempt, based upon modern educational principles, to develop in its students the taste for visible forms of beauty, their ability to create such forms, or even to think rationally about them. Few colleges have any course at all on the appreciation of painting and sculpture. Still fewer give an opportunity for constructive work in these fields, or for contact with what is being done by contemporary leaders. In consequence, the sup-

* This article is concerned with the particular problem of college instruction, and applies to it the general theory outlined in "A Constructive Program for Teaching Art" in the first issue of this *Journal*.

posedly liberal education of the college lacks one of its potentially most valuable elements. So far as his college training is responsible, the student goes into the world with a mental blind spot that impoverishes all his later experience. He passes by, or sees dimly and confusedly, not only the forms of plastic art, but those of all visible nature, and of all the appliances and furnishings that surround a civilized existence.

2. THE FAILURE OF PRESENT INSTRUCTION.

What little work is now attempted in this field is largely mistaken in principle, and ineffective or harmful in its results. For example, painting and sculpture are sometimes briefly touched upon in a course on Aesthetics, given under the department of philosophy. Such consideration is usually entirely abstract, without observation of concrete examples. It is devoted, as a rule, in part to arbitrary delimitations of the scope and purpose of the particular arts, in part to arbitrary definitions of the sublime, beautiful, tragic, comic and other concepts. In part it involves a study of the history of aesthetic theories from Plato down, perhaps, to Tolstoy, with exposition of the standards of artistic merit according to these philosophers. The study begins and ends in the realm of abstract speculation. It consists mostly of memorizing, since intelligent discussion is impossible without either concrete examples or a psychological background. Hence it is dry, remote from art as a human activity, unattractive and unilluminating.

Courses in the History of Art, what few exist, are usually based on the names and dates of artists, and on a miscellaneous series of anecdotes of their lives and times. A few lantern-slides are shown, mostly of Greek statues and Renaissance paintings; but no systematic attempt is made to analyze the plastic forms of these objects, their effects of line, light, mass and color. Instead, comments are made on their subject-matter, mythological or biblical, their religious, literary and historical associations. A plastic quality is occasionally pointed out, such as flatness or modelling, symmetry or dissymmetry, naturalism or stylization. But its significance for design, its part in the total aesthetic effect, is rarely if ever considered. Each quality is merely another isolated fact, another bit of knowledge to be stored away. Sometimes the student is taught to identify the works of particular painters by peculiarities of subject-matter and tricks of technique, but without reference to the

descent of traditions or their aesthetic importance. Occasional judgments of value, of course, are dogmatically interspersed, sometimes on the basis of Berenson's exaltation of the Florentine "tactile values;" more often on the basis of confused sentimental and moral predilections. "See the noble, devoted expression in that face," the student is told, or, simply, "this is graceful," "that is majestic," "that is beautiful." Embarrassing questions from the class are brushed aside with the clichés of academic criticism, or suppressed once and for all with the dictum that tastes are not to be disputed.

Such courses are practically always elective, not required of all students; they are generally reputed to be dull, and not to "get anywhere." Students as a rule elect them chiefly from a desire for something easy to pass, without much work to be done. No one takes them very seriously, and they exert no considerable influence on the thought and interests of the college world.

Here and there in large universities, there is opportunity for somewhat more intensive work in art. In connection with architectural schools, there are courses in the history of ornament, sculpture and mural painting. One or two university graduate schools are conducting fairly active research on the history of ornament and other phases of art, but this work is largely antiquarian and archaeological in spirit, with little bearing upon art as a living human activity. Elsewhere, much talk of psychological aesthetics is in the air, but the psychology involved is often dubious. There is at present a widespread faith in the value of accumulating vast masses of quantitative data from mental tests, and from apparatus for exact measurement. These methods are sometimes applied to problems of emotional preference; but they have little to do with the understanding, evaluation or production of actual works of plastic art. Practical courses in figure drawing, painting, modelling and applied decoration are given at a considerable number of universities, mostly as training for public school art teachers. Such courses in art construction are almost uniformly mechanical and conventional, based upon exact imitation of the object, along with a few stereotyped forms of composition and color design.*

* Exception should be made in the case of Prof. Charles J. Martin, of Teachers' College, Columbia University, who has done pioneer work in encouraging individual expression, along with some observation of contemporary art.

Even in progressive universities, instruction in art has lagged far behind most other subjects in adopting modern methods, and in the smaller colleges it has been, on the whole, a pathetic failure. It has turned out no creative artists, and, apparently, few people capable of writing or talking intelligently about painting or sculpture in terms of plastic form. Above all, it has not succeeded in arousing the interest of college students in art.

The reason for this failure does not, certainly, lie in any lack of potential interest and pleasure in the fine arts themselves, even for young men of college age and type; that interest has been proved by centuries of human experience. Does it lie, as the art professors blandly assume, entirely in the Philistinism and aesthetic obtuseness of the American student in particular? Or is something wrong with the college conception of art and how to teach it?

Without an actual trial of other methods there is, of course, no way to prove that college students are capable of serious interest and achievement in this field. But it is obvious that the sort of instruction just described gives little or no chance for the student to come in contact with good art, or to find out whether he could like it or not. A few lectures on abstract theory, a few glances at lantern slides, along with unconvincing dogmas and confusing anecdotes, would tend to deaden, rather than develop, a natural interest in plastic form. Without original examples the student cannot begin to realize, for instance, the possibilities of organized color, the most important element in the Venetian School and the whole of its development down to contemporary art. Without even reproductions of contemporary works, he can form no idea of the possible meaning of art in the life of his own generation.

3. NEEDED STEPS IN REFORM.

Once these faults are recognized the way to their correction is not hard to see. A necessary first step in most cases is the allotment of more time and equipment to the subject. Another is the securing of instructors who have had contact not only with art as a vital activity, but with modern educational methods.

The chief necessity for immediate reform is a change in aims and methods on the part of present instructors. Above all, the instructor should realize that his primary function is to awaken interest in his subject. The way to arouse this interest,

as psychologists have long since pointed out, is to replace passive absorption by spontaneous activity, remote abstractions by concrete problems relevant to the student's personal interests. This implies, in art, allowing for initiative and experiment, natural feeling and impulse in dealing with works of art and the problems associated with them. The instructor's place is not to impart a particular kind of skill, or to recite facts to be remembered, but mainly to exhibit concrete works of art, originals if possible, and reproductions in such order and variety as to provide a basis for discussion and preference. If he comments and advises at all, which is perhaps less necessary than he supposes, it should be to clarify and assist in the forming of spontaneous preferences, by pointing out the artistic qualities inherent in the objects themselves; it should not be to impose his own standards or to confuse the student's direct experience with unnecessary associations.

The order of natural growth in aesthetic powers, on the whole, is from easy to difficult beauty, from enjoyment of the obvious, immediately pleasing sensuous qualities of objects to enjoyment of their more complex and subtle relations. Familiar concrete forms and situations, that have come within the student's own experience, can readily be given aesthetic appeal; those more remote and abstract must be gradually linked up with familiar ones, to provide for continuous growth. A traditional form, the work of an old or modern master, should be introduced, as far as possible, at a moment when the student's prior experience has reached a point where that particular form is relevant and easily assimilated. It should never be shown as an absolute standard of beauty, but as datum and suggestion to be used in forming independent standards. Art education, then, should be neither completely coercive nor completely anarchic; it should be guided mainly along lines that native preference and character indicate, but with a view to encouraging breadth and catholicity, as well as intensity of experience.

4. THE VALUES OF PRACTICAL ART CONSTRUCTION.

Modern educational theory stresses also the desirability of learning by doing. This implies in art not only active analysis and comparison of works of art, but experiment in practical construction with the media under discussion. Whatever arts are being observed, and criticized, whether painting and sculpture, interior decoration, ceramics, furniture, textiles or archi-

tectural design, some opportunity should be given for the student to try his hand, if he desires, at original production along these lines. This is rarely if ever done in the small liberal college.

Such a proposal may meet with the objection that it is not the function of a liberal college to train artists. The objection is irrelevant, since training of professional artists is not the main value of such practical work. It is true that the level of art might well be improved if some of its practitioners had enjoyed a genuinely liberal education, instead of the narrow training in craftsmanship given by professional art schools. (As to the present cut-and-dried college course, the artist is entirely justified in considering it rather destructive than beneficial to imagination.) It is not unlikely that in the college potential artistic talent might be found in students who have been unwilling to choose a professional course in art at the sacrifice of a general education.

But the chief value is that which all students derive, whatever their main interest, from the opportunity to try various forms of artistic expression along with their other work. College study is now largely a matter of taking in dry information, with little chance for practical activity. Class-room discussion, when encouraged, is some outlet for stored-up mental energy; literary composition is another, especially when choice of themes from the student's own experience is allowed. But many do not find the written word a congenial medium; this is especially true with boys of strong physical vitality, who grow impatient at poring over a desk. It is certain that many of them are driven to unproductive and unsatisfying outlets for ebullient energy, who could handle a chisel, a brush, or a cabinet-maker's tools with enthusiasm and ability. Without such practical work, moreover, all the appreciative side of art study tends to be more abstract, remote and uninteresting.

5. OBSTACLES IN THE WAY OF IMPROVEMENT.

The foregoing, in general, are the aims and methods necessary if college art work is to be brought into line with present-day educational principles, and a thorough consideration of their meaning will go far toward suggesting practical details. But there are several prevalent obstacles which it is well to face clearly in advance.

In the first place, the whole academic system of mass instruction, of marks, examinations and credits, of set tasks to be done

and judged by arbitrary standards, is antithetic and destructive to the spirit of art. If instruction in art must conform to this system, it might better be eliminated entirely from the regular curriculum. Real appreciation and creativeness in art both require a type of individual feeling and action that cannot be exactly measured or appraised, a type of accomplishment that is not reducible to set tasks. A liberal college should be flexible enough in method to exempt its fine arts courses from the more or less rigid routine that operates elsewhere. Under the present system, of course, a student cannot be expected to spend much time on art without receiving credits for it toward his degree, and the credits now allowed are usually far from adequate. But exact grades for art work can never be reliable, and credit should be given rather on the basis of time spent. If the work is made interesting, there will be no serious problem of idling.

In the second place, the accepted standards of propriety and conventional "good taste" are apt to be invoked with especial severity against any departure from customary forms in art. The battles that have been won, in many colleges, for freedom of thought in science and philosophy, have still to be fought in art. The instructor who attempts to raise fundamental issues, or to accustom his students to new and unfamiliar forms in plastic art, must expect to face the tyranny and ridicule of his colleagues and superiors, and frequently of his students themselves. No ideal system of art instruction can be introduced all at once, or go far ahead of the general level of college mentality and character. If in all other courses, literary and scientific, routine methods prevail, the art instructor can have little hope of instilling different habits in the short time allotted him.

In the third place, the student who enters a college art course is in the vast majority of cases ignorant of the fundamentals necessary for appreciation. The instructor can go but a short way in showing the significance of art and of works of art, unless he can count upon some general knowledge in advance, of both human nature and the intellectual heritage of humanity.

‡ In the fourth place, the attitude toward art of the entering student is certain to have been partially corrupted by false teaching in the lower schools and in the outside environment. Ideally, one should be able to assume that by the time a student enters college he has gone through the phases of aesthetic development appropriate to primary and secondary schools. His natural delight in sensory stimuli and simple relations should have been early awakened and cultivated. He should have

grasped, by habit and then by conscious analysis, the basic principles of design in plastic art, as seen in typical traditional forms. He should have acquired some power of visual imagination, some freedom in expressing it in ways satisfactory to himself, and some power to approach rationally the problems of value involved in such expression. His college work would then proceed of its own momentum, to increasing specialization and a further rationalizing of his preferences in the light of history and psychology.

But on the contrary, the student has actually been exposed, during many plastic years, to the debased and tawdry works of popular taste; he has learned to expect of a picture that it be conventional in form, and interesting mainly by its story or by its patriotic, moral or sentimental associations. This habit has, in all likelihood, been confirmed explicitly by his primary and secondary teachers. From them he is only too likely to have acquired nothing except the idea that obedience is the first of virtues, with its corollary, that resignation or apathy is the appropriate attitude to take toward the school and all its ways. Thus the more vigorous college student, at least, has learned to regard the practice of art as something essentially soft, effeminate, mechanical, insipid, tiresome, remote from every normal interest. Great works of art, too, he has never learned to dissociate from medieval piety, or from other ideas equally remote and tedious.

There are, of course, exceptions to this attitude, occasional students of better home environment or schooling, who arrive in college with some experience of good art and an interest still undimmed. But on the whole, the other type is the problem with which the college teacher has to deal; habits must be unlearned, false beliefs corrected, perverted and enfeebled tastes cured and revived, before a vigorous appreciation of art can begin. These faults in preparation must, unfortunately, be for the present accepted as part of the college's problem. The fact, though regrettable, is only a particular instance of the general truth that education at every level consists largely of correcting the bad education of the lower levels.

6. A PRACTICAL COURSE OF STUDY.

The shortcomings of lower education, as mentioned above, make it obvious that college art work must compromise to some extent with the ideal. It will fail, to be sure, if as at present

it succumbs entirely to the mechanical conventions of academic procedure. But it will also fail if it tries to go too fast, to break entirely with the academic world of which it is a part. It must conform to a reasonable extent with the mental habits and interests of the college student as he is.

The following course of study, therefore, is intended not as an ultimate ideal, but as a fairly practicable working basis.

(a) As prerequisite for the courses in fine arts, there should be a course in intellectual history, in which is shown the cultural development (including religion, philosophy, science and literature), of which the plastic arts have been a partial expression. There should be a course, also, in psychology or experimental logic, in which the thinking process is explained in relation to impulse, perception, habit, emotion and intelligence.

(b) Under the department either of philosophy or of fine arts, there should be a general course in aesthetics, very different in content and method from the usual present one. It should begin with aesthetic psychology, with a description of the aesthetic experience in relation to other activities of life; this involves an emphasis on the need of intelligent reflection and openminded sensitivity to new experience. It should go on to a comparative study of concrete works representing various arts and schools of art, including music, literature, painting and sculpture. This phase of the study should be devoted to revealing, inductively, the principles of form common to all the arts, along with the peculiar functions and limits of each art, and to working out hypothetically certain general standards of artistic value. Special emphasis should be given to showing the functions of art in past and present civilization; to showing that it has been and can be vigorous, healthy, human and practical in the broadest sense of the word; that genuinely good art has a value for the student himself and for the sort of people he respects.

(c) There should be a course in the history of art, devoted not to biography, subject-matter or historical associations, but to tracing the continuity and variation of traditions in plastic design. This implies analyzing the distinctive forms of the Egyptian, Greek, Oriental, Renaissance and modern schools, and of great individuals, to show what each contributed of permanent significance to the artistic heritage of society, how influences were transmitted, and how old forms were adapted to new subjects and interests. The course should be based on a copious use of concrete examples, including not only colored

prints, casts and lantern-slides but visits to galleries where originals are to be seen.

(*d*) In this course, or as a separate course, thorough and impartial attention should be given to the work of contemporary artists, with original specimens so far as possible. The chief object here is to give the student a sense of the vitality of the art of his time, to develop his ability to break up narrow habits of preference and to work out by intelligent reflection his own standards.

(*e*) There should be a course in practical art construction, where marks and set tasks are at a minimum, where individual preference is given full scope in choice of medium, technique and standards of beauty. Free experiment should be encouraged, and the use of subjects from the student's own experience, including his vacation travels and his other courses. The teacher's function here is not to guide actively, but to arrange conditions favorable to creative work, and to give suggestions when called for. The latter will consist mainly in referring the student to traditional works of art that are relevant to his own particular problems.

(*f*) In a larger college or university, there is need for several more specialized courses. One is a study of applied and industrial arts, to be linked up closely with the work in the fine arts, and to show how standards of utility may be thoroughly reconciled with those of beauty. Another is a group of small seminar courses for specialization on certain periods or branches of art, such as the Greek period, or modern sculpture. Another is a course for prospective teachers, to show the bearing of educational psychology and methods on the special problems of art.

In conclusion, it may be said that not the least value of the proposed reform in fine arts teaching would be its stimulative effect upon work in other subjects. A fine arts department, by the very nature of its work, should be a dynamo of imaginative energy in the entire college world, by its example destroying pedantic dulness and encouraging vitality. Thus the study of every subject may come to realize its potential aesthetic appeal.

Art Teaching that Obstructs Education.

BY ALBERT C. BARNES.

WE have been requested by many teachers of art in public and private schools, colleges and art academies throughout America, to make and publish analyses of some of the existing theories and practices with which teachers have been saddled by school authorities. The teachers themselves know how far many of the courses are from conceptions of art or education that could possibly be considered as intelligent; but they are helpless to rid themselves of the incubus so long as custom, unanalyzed prestige and lack of organization among teachers, continue to prevail. What most of these courses do is effectually to stifle both self-expression and appreciation of art. The best they can do is to furnish mere formulas for people who paint bad pictures, perpetuate ugliness in the industrial arts, promulgate outworn principles of pedagogy, and thus erect almost insuperable barriers to that development of individual intelligence and the rational enjoyment of life, which are the chief purposes of education. In a series of articles, of which this is the first, the application of scientific method will be made to various systems which have considerable vogue in the teaching of art in public and private schools.

THE DENMAN ROSS METHOD.

The theories of the late Denman Ross on art instruction are contained in two books. The first, *A Theory of Pure Design* (1907), aims to show how designs can be built up out of various arrangements of dots, lines, angles, geometrical figures, values, hues and intensities of color. The second, *On Drawing and Painting* (1912), summarizes this theory and supplements it with many hints on preparation of paints, brushes and canvas, and with comments on past and present schools of art.

Three qualities in these books make a specious appeal to the average reader. One is the semblance of scientific clarity and order, presented by the step-by-step procedure from simple to complex, and reinforced by the impressive geometrical diagrams, tables and abstract symbols. Another is the ostensible dealing with purely plastic qualities instead of subject-matter. A third is the reiteration of high-sounding platitudes, expressed with many capital letters, on the value of Art, Truth, Beauty, Harmony and Order. The author pays verbal tribute to the need

for variety, interest, personal creativeness, etc., but shows in his specific applications of the theory that these qualities appeal to him far less than *Order*, which is the one great ideal.

In his conception of "Order" he has the scholastic reverence for rigorous, systematic training, for leaving nothing at loose ends, securing perfection at every step. The personal vision is to come after years of strictly regulated routine, when the student has become master of the "fundamentals." Most emphasized of all the methods is the use of "set palettes," which consist of forty-eight different arrangements of the colors according to value and intensity. The student is told that for his picture to be harmonious, it must be painted in one of these palettes, without departure from it. He must learn to apply the paints in regular order, as he would the tones in the musical scale. That is, the student's natural tendency to self-expression is, at the very start, effectually inhibited by dogmas which upon analysis are found to depend upon a misunderstanding of scientific method, a false analogy to music, and a false idea of the psychology of artistic creation.

The resemblance to science is entirely formal and totally misleading, for Mr. Ross was clearly a man who had never grasped the meaning of scientific method. He confused the clear-cut distinctions, the precisely formulated laws in which the results of science are stated, with the tentative, groping thought and experimentation by which the essential work of science is carried on before clarity and system are attained. The result is that in the Ross method the student is presented with a set of sharply defined conceptions which, because they correspond to nothing concrete in his experience, are remote from his interests and incapable of arousing them. Such a misconception of the real nature of science and its use as a model sets a false ideal, and would exempt this ideal from criticism by surrounding it with the immense prestige of science itself.

Such a procedure is inevitably pernicious because art cannot be so systematized and forced into formulas. The alleged "laws" are not laws at all, but premature, merely hypothetical generalizations, which not only have no warrant in experience but make experience, in any accurate sense, impossible. They correspond not to the laws of chemistry, but to the laws of phrenology, or to the sure cure for cancer. The so-called analytic method, employed in the teaching of science, has long since been recognized as bad pedagogy; employed in the teaching of art, it is also charlatanry. Absolute rules for color-

combination, for composition, for drawing, merely tend to perpetuate thread-bare conventions, and to deprive art of everything fresh, living, or distinctive.

The feebleness of Mr. Ross's grasp of aesthetic realities is further testified to by the exaggerated correspondence which he assumed between sounds and colors. This correspondence does not exist; to assume it is to betray a leaning toward the exploded fallacy of colored hearing, and to all the pseudo-scientific aesthetics which underlies program-music and the other confusions of the values of the different arts. Mr. Ross's book, incidentally, betrays the limitations of his musical knowledge. All absolute "laws" of harmony have been obsolete at least since Beethoven, and perhaps the greatest contrapuntal achievement in modern music—the prelude to "Die Meistersinger"—was declared by the academicians of two generations ago to be an outrage against all the laws of counterpoint. Nothing is more instructive than the inability of the academician of every age to see that what he worships was branded as anarchic and subversive by his fellow-academicians of an earlier day. Manet, Renoir and Cézanne, denounced as anarchists by the academicians of the eighteen-eighties, are among the most prized artists in the Louvre today.

The Denman Ross method reflects an ignorance of human nature which is as profound as his ignorance of science and of art. The idea that the spontaneous expressions of human nature can be restricted to a few narrowly charted channels belongs essentially to the faculty-psychology which any competent psychologist since Darwin would have blushed to be detected in promulgating. The possibilities of legitimate expression of human nature are endless; all progress depends upon their realization, and there is no way of discovering in advance what they may be. It is only by experiment that they can be revealed and only by sympathetic imaginative effort to enter into the unique purpose of the individual can they be judged. The "Order" which Mr. Ross commended, and which is the cardinal principle of his system, is, psychologically, a method for repressing any genuine experiment. Far from liberating the student or the artist, it puts him into chains. The suggestion that *after* long years of routine, of obedient imitation of models, personal expression may properly find play, is simply amusing; it means that firmly established habits of subservience are the fitting preparation for initiative! The performances of the academician himself are the best testimony to the absurdity of this.

The proper sequence is precisely the reverse. The student should not be told dogmatically at first to follow the example of others; he should be encouraged to try something for himself, and then be shown how the example of others may help him. No intelligent person denies the value of traditions, but just as they are of the greatest value when used as servants, so they are most profoundly pernicious when enjoined or accepted as authoritative laws. If they are to be used intelligently the element of mere convention and inertia in them must be discarded, and this element has always been revealed by their progressive purification in the hands of successive painters.

That Mr. Ross was pathetically incapable of grasping the essence of the traditions is conclusively shown by his judgment of painting since 1870. He wrote: "The Impressionist painter has the love of Truth, but having little or no knowledge of his art he is never able to leave out anything that he sees, or to add anything that he cannot see." Thus to deny to Manet, Monet, Sisley, Pissarro and Renoir a sense of design, a capacity for selection and elimination, a fresh vision of plastic realities, and equally a grasp of the great traditions of the past, is to confess either to total ignorance of their work or else to blindness so egregious as to debar anyone from having any opinion on art at all. So also of the other statement: "The Post-Impressionist tells us that he proceeds to express himself regardless of influences, precedents, examples and traditions. His aim is to exhibit himself." Criticism in terms such as these of a movement which included Cézanne requires no comment.

In short, the praise of "Order," which everyone admits to be a virtue in art, turns out to be a praise of the narrow, pedantic, school-masterly kind of order into which the author's own mind had crystallized. It is the antithesis of true art, true science and true education.

The Journal of the Barnes Foundation will be published from October to May, inclusive, and will be sent to colleges, schools, libraries and individuals interested in art and education.

The Aesthetics of Bernhard Berenson.

BY THOMAS MUNRO.

MR. BERNHARD BERENSON undoubtedly represents the high-water mark of academic criticism of art. His erudition no one denies: unlike many of his fellow-academicians, he attempts to discuss pictures in plastic terms as well as in terms of subject-matter; he is equipped with at least a semblance of psychological knowledge—the kind of knowledge which is essential if art and human nature are to be understood in relation to one another. His acquaintance with all the periods of art is extensive, and this erudition, together with his command of literary style, have made his judgments seem authoritative in many quarters. These judgments are often quoted as the last word in aesthetic criticism; they are dispensed at second-hand in college courses in art everywhere, quoted in reviews, employed by picture-dealers to testify to the value of their wares, and taken by directors of museums as guides in their purchases. No attempt to estimate the quality of aesthetic criticism generally prevalent can possibly be successful unless it takes account of Mr. Berenson's influence, and is prepared to put a value on that influence.

Mr. Berenson's general theory depends upon a separation of the values of art into two divisions, decoration and illustration. The appeal which the subject-matter of a work of art has, which is independent of its execution in plastic terms, is assigned to illustration; everything, on the other hand, which is pleasing because of the use of color, light, line, etc., belongs to decoration. The significant aspects of decoration are four. Movement, which depends upon drawing, is one of them; "tactile values" or modelling, which depends chiefly on the use of light and shadow, is the second; space-composition, or effective arrangement of masses in the third dimension, and color, are the others. The purpose of all art is said to be life-enhancement, and from their contribution to this all the factors derive their value. Movement causes vivid images of muscular sensations; modelling, vivid images of touch; space-composition directly promotes an expansion of personality, by making us feel ourselves a part of the whole space represented; finally, color affords direct visual stimulation to the eye. All these types of propitious stimulation of our natural powers combine in the greatest art; when any one is lacking or present in diminished degree, the result is a correspondingly diminished outgo of energy, and a lesser aesthetic pleasure.

The principle underlying this theory is the familiar one that art is imitation. It is not the crude theory of imitation as we find it in those who are utterly ignorant in the aesthetic sphere, since the correctness commended is not merely visual. Mr. Berenson would not praise a picture simply because it is, in the obvious sense, a good likeness. But the imitative aspect is there. A picture must be convincing in its drawing because only so can it make us rehearse in ourselves the sensations of movement we should feel if we were actually going through the action represented; it must be well-modelled, because otherwise we shall not get the images of touch that the actual surface would give us. Thus the criterion of faithfulness to fact is reinstated; the copy-theory of art is with us once more, with its comforting corollary that anyone can judge of works of art if only he takes the pains to acquaint himself with the models, visual, tactual, and motor, which are authoritatively set before him.

For example—that figure-painting is the highest form of art follows, he says, from the fact that only in it is our natural tendency to objectify our experiences more than an illusion. We feel, in looking at a moving object, that it is acting like a human being: we do not say that a train “rolls on its wheels,” but that it “runs.” This inevitable tendency to personify, however, is an error in fact except when we are looking at or thinking of men like ourselves. This makes fidelity to fact the final court of appeal.

The principle of authoritarianism or academicism is thus clearly revealed. But this is also the view that qualities can be judged in isolation: it denies the uniqueness of every individual person or artistic creation, and parcels out the qualities of an object into separate compartments, attempting thus to judge them in isolation. This, indeed, is characteristic of academicism in a very narrow sense: it suggests the teacher giving to the pupil separate marks in the various subjects, and averaging them up in order to determine his total ability. This is often a convenient approximation to the truth for practical purposes, but it of course misses what is unique, or characteristic of the individual.

This tendency to assign qualities or values to separate compartments appears first in Mr. Berenson’s division between illustration and decoration. It is not necessary to go to the extreme illustrated by many modernistic art-critics, who deny that the values of subject-matter have anything to do with art; to say that illustration, if wholly abstracted from “decoration,” is without aesthetic significance. But to give it the place that

Mr. Berenson does when he speaks lyrically of Raphael's having made the ideals of Greek civilization a part of modern culture, is to abandon plastic art altogether in favor of history, literature, philosophical moralizing, or anything else equally remote from painting. It merely encourages readers to stray from the ostensible subject of the discussion, and enables those who are ignorant of plastic art to enjoy the illusion of knowledge.

What is, aesthetically, more serious, is that such a rigid division is fatal to any understanding of plastic quality itself. It destroys all sense of design. Design consists in the proper proportioning of the plastic means, line, light, and color, and their derivatives space, mass, and movement. The nature of the subject-matter as it takes form in the painter's individual vision—his distinctive purpose—and this alone, can determine what the proper proportioning of these means is. If subject-matter and plastic means are separated, design is impossible, since there is no way of determining what degree of color, of movement, of spaciousness, is required. This is obscured by Mr. Berenson's corresponding isolation of the plastic means from each other. But color may be too vivid or glowing as well as too dull or scanty; movement, likewise, may be intensified to the point of melodrama; and so on. Only with reference to the design, to the painter's total purpose, is it possible to say that there is too much or too little of any given element. Sebastian del Piombo was a poorer colorist than Rembrandt, although his color was much brighter and more varied. Delacroix's movement is much more striking than Velasquez's, but the latter is not therefore the lesser draughtsman. Until the function of design is recognized, aesthetic criticism proper, cannot even begin; this, however, receives no serious consideration from Mr. Berenson, and his judgments therefore remain essentially on the level of the rhetorician's, estimates of technical skill which fail to touch the personal expressiveness on which the values of art depend.*

* "Mr. Berenson's reasoning ignores the fact that the form of a picture is always an embodiment of what the artist finds essential in some part of the real world, and that it is the distinction of the greatest artists that they give us what is essential and not what is adventitious; but there is no means of making the distinction between what is essential and what is adventitious unless we have in mind the object or situation represented. . . . Mr. Berenson's isolation of aspects into separate compartments represents not an art judgment, but that common human weakness that seeks to avoid a personal reaction in which we are ourselves obliged to go through the process of creative interpretation which resulted in the original experience of the artist. . . . The shrinking takes the form of judging the factors or aspects in isolation, not as elements in an organic whole."—ALBERT C. BARNES, *The Art in Painting*, pp. 378, 379.

Even in Mr. Berenson's account of the plastic means themselves, there are grave deficiencies. He not only falsely isolates the various elements, but he leaves out such important features as rhythm and contrast. His most serious omission by far, however, is his neglect of color as anything except a part of the mere sensuous appeal of a picture. Its function of building up structure, of organizing a picture by its immediate relations of resemblance and contrast, of sometimes taking the rôle of mass and space, are not even hinted at. Color, indeed, is the most significant of all the plastic elements, that on which the specific values of painting most intimately depend. Blindness such as Mr. Berenson's to the organizing power of color is fatal to a comprehension of the formal strength of Renoir and Cézanne, in whom color does a great part of the work of unifying composition, building up structure, and realizing mass. It is no less fatal to the comprehension of the masters of the past, of Giorgione and Titian, or indeed Giotto, whose pictures owe their strength largely to the formal relations of their colors.

Mr. Berenson's underestimation of color is largely due to his unfortunate lumping together of the plastic qualities under the one head of "decoration." The consequence of this is that he entirely overlooks the quality in painting to which the term decoration might most appropriately be given. In Rubens, for example, there is a richness of surface texture, as there is in the Venetians, in Watteau, Boucher, and Fragonard, in Renoir and Matisse, which is relatively absent in Piero della Francesca, Michel Angelo, or Cézanne. It is something other than sheer beauty of paint, such as Velasquez's or Manet's: it represents a use of all the plastic means to make a rich pattern, apart from the form by which the essence of an object is conveyed. Mr. Berenson, so far as he recognizes this decorative quality at all, considers it to be inseparably associated with color. This is an error, for a great colorist, such as Cézanne, may have little decorative quality, while an inferior colorist, like Botticelli, may have little else. Of course decoration and expressive form overlap and cannot be absolutely separated, but they are distinguishable factors, and to confound them is fatal to an understanding of the effects which depend directly upon the medium of painting.

Mr. Berenson's general theory shows its weakness most decisively when it is applied to concrete cases. He considers the Florentines to be on the whole the most important school of Italian painting, and it will be interesting to follow his treatment

of them, and to observe how far the criteria of pictorial excellence with which he approaches them render just appreciation impossible. The Florentines, he says, were preëminently figure-painters, and their superlative success in this field was due to their ability to render tactile-values and movement. We have already seen that Mr. Berenson considers figure-painting the highest form of art, and it is instructive to see how completely his mimetic theory breaks down at the very point at which it might be expected to be most successful.

Giotto, according to Mr. Berenson, is notable chiefly for his tactile values, and also for his ability to give a vivid realization of movement, as well as to make his allegories really symbolical. These estimates are accurate enough as far as they go, but they go only a little way. Giotto's daring and powerful composition, his ability to make use of architectural features as active masses in the composition, his marvellous use of light both as general illumination and in the construction of design, the richness of his color, its coördination with the other plastic means, especially its service in composing the picture and creating its atmosphere—all these things are never mentioned.

Nowhere, perhaps, is Mr. Berenson's failure to grasp what is essential better illustrated than in his discussion of Uccello. It has been the almost universal practice of critics to treat Uccello as an experimenter in perspective, preoccupied with this merely technical problem to the exclusion of almost every other. This view is usually regarded as demonstrated by Uccello's recorded sayings. But no artist can state fully the meaning of his own intentions: to suppose that he does is to suppose that "Paradise Lost" is to be treated as a piece of theological apologetics because Milton announced its purpose as "to justify the ways of God to man." Uccello, whatever his avowed interests, succeeded in achieving an aesthetic result of great importance; that is, he realized designs in which, in defiance of all literal accuracy, he united colored surfaces arranged in an intricate series of receding planes, rounded contours, and a striking network of lines, to form a very moving plastic form. To call him a "naturalist," as does Mr. Berenson, is utterly mistaken: indeed, even in his use of perspective, he departs widely from naturalism, by placing objects remote in space toward the top of the canvas. This is precisely the practice of some of the most recent painters, for example, Matisse, whom academic critics reproach for their departures from naturalism!

Even here, Mr. Berenson holds resolutely to his literary criteria: he says that in one of Uccello's frescoes, "all possibility of artistic pleasure is destroyed by our seeing an object in the air, which, after some difficulty, we decipher as a human being plunging downward from the clouds. Instead of making this figure, which is meant to represent God the Father, plunge toward us, Uccello deliberately preferred to make it dash away from us—" Could there be a more perfect case of disregard of plastic for narrative considerations? The artist, in other words, must do not what design calls for, but what will make a plausible story.

In dealing with Botticelli, Mr. Berenson credits him with the very thing which he has only to a slight extent if at all: powerfully expressive form. Movement and tactile values, he says, were Botticelli's in the highest degree, in spite of his small capacity for illustration. It is altogether probable, however, that the illustrative appeal is just what has established the popularity of "Spring" and the "Birth of Venus." It is certain that because of the extreme exaggeration of line, inadequately supported by color, Botticelli's work is primarily a very effective linear pattern, with delicately drawn arabesques, and little more. The movement always seems a superficially added movement, and lacks the reality which is found in Tintoretto, El Greco, or Degas.

Mr. Berenson's treatment of the Venetians is reduced to almost utter insignificance by his blindness to the functions of color. In this school it occupied a much more important position, and reached a much higher development than among the Florentines. But of Giorgione's supreme accomplishments in color he says nothing; what he does say is that Giorgione, more than any other man, summed up the Renaissance at its height. Of Bellini and Carpaccio he tells us that they painted pageants, and that their religious figures were intended to gratify ordinary human interests, rather than the needs of devotion. About the space-composition, the effective sense of design, in Carpaccio, or about Bellini's extraordinarily successful modelling, his use of a brightly lighted color-glow to form an atmosphere, his varied and charming composition, we hear nothing at all. Titian is credited with an ability to make his figures seem real by blurring their outlines, by skilfully harmonizing their colors, as well as by effective brush-work; but his use of color to build structure, to organize composition, to develop and enrich the characteristic Venetian color-glow, and his ability to compose on a large scale,

to introduce designs within designs, and create a rich structure of rhythmic line and mass, are passed over in silence. All these things are illustrated in the highest degree in the "Assumption," of which Mr. Berenson says only, "The Virgin soars heavenward, not helpless in the arms of angels, but borne up by the fulness of life within her, and by the feeling that the universe is naturally her own, and that nothing can check her course. The angels seem to be there only to sing the victory of a human being over his environment. They are embodied joys acting on our nerves like the rapturous outburst of the orchestra at the end of Parsifal."*

Again, Titian's powers of another sort are superlatively apparent in "The Man with the Glove," in the Louvre; in this we see his extreme economy of means, his ability to make a very simple but wholly convincing use of light in modelling and forming a design, and to make few and in themselves sombre colors seem rich and deeply structural. Of this picture, Mr. Berenson says that it shows a true child of the Renaissance to "whom life has taught no meannesses and no fears."

Mr. Berenson, in short, vacillates between attention to a few chosen plastic elements, and preoccupation with subject-matter. The former are a totally inadequate selection from all the sources at the painter's command, but where Mr. Berenson cannot identify them he has almost nothing to say about plastic qualities at all, and falls back upon descriptions of subject-matter, of social conditions in Renaissance times, and other things irrelevant to painting as an art. However, even as an interpreter and critic of "illustration" he leaves us unsatisfied. The best instance of this is in his treatment of Raphael. Recognizing some, although not all, of Raphael's plastic short-comings—he overestimates Raphael's space-composition—he goes on to say that Raphael was the greatest, the most lovable, the most elevated painter of human types who has ever lived.

"Raphael set himself the task of dowering the modern world with the images that to this day, despite the turbulent rebellion and morose secession of recent years, embody for the great number of cultivated men their spiritual ideals and their spiritual aspirations. '*Belle comme une madonne de Raphael*' is, among the most artistic people in Europe, still the highest praise that can be given to female beauty. . . . A world which owed all that was noblest and best in it to classical culture,

* The difference between Mr. Berenson's eye for literary effects, and attention to essential plastic qualities, will be clear to anyone who reads the analysis of this painting which is printed on the opposite page.

found at last its artist, the Illustrator who, embodying Antiquity in a form surpassing its own highest conceptions, satisfied at last its noblest longings. . . . Raphael has enshrined all the noblest tenderness and human sublimity of Christianity, all the glamor and edifying beauty of the antique world, in forms so radiant that we ever return to them to renew our inspiration."*

In all this, Mr. Berenson reveals the limitations of his own taste, and his failure to comprehend the essential values of the classical art which Raphael imitated. In the paintings of Raphael the figures of antiquity become insipid and unreal. His colorless idealizations dilute and weaken the simple strength of the Greek, the warmth of flesh and blood, the tang of life that pervaded the Renaissance. They are figures fit to move in the "lady-like tea-table elysium" which William James describes. Raphael's world is a world of propriety, of gentility, where poses pass for realities, and a tame sweetness replaces the moving power of the epic, lyric and tragic.

In praising it as a synthesis of the highest conceptions of both Greek and Christian worlds, Mr. Berenson reveals that even as a critic of the literary associations of plastic art, his taste is attracted chiefly by what is conventional, weak and sentimental.

ANALYSES.

TITIAN: "THE ASSUMPTION"†

This picture illustrates a supremely successful solution of plastic problems on a very large scale. It is a composition with figures on three levels, with unequal numbers of figures in each group, all, however, perfectly unified and containing design within design, diversifying the effect and making the total unity proportionately more impressive. Since the basic problem is essentially the same as that of the Raphael "Transfiguration," and since the two pictures present a striking contrast in their use of plastic means, it will be useful to compare the two in the course of this analysis. The point of paramount interest is the relation of the subsidiary designs to the principal design.

The basic problem is that of making the transition from earth to heaven through the intermediation of a central mass. This is made up of many details, with a general upward tendency of the movement towards God and the angel at the top of the picture. In the Raphael the central mass is sharply divided from the lower level by a projection which, as we have seen, does not really make the picture disjointed. In the Titian there is no such

* Contrast this with the analysis in plastic terms of Raphael's "Transfiguration" printed on page 62 of this *Journal*.

† Reprinted from *The Art in Painting* by Albert C. Barnes.

projection, so that the lower and middle units are on the same plane: this makes it possible to grasp and appreciate with less difficulty the general design.

The masses on the different levels are all realized in characteristically Titian fashion, but with varying degrees of conviction. The technique is most typically Titian's in the central unit, made up of the Madonna and angels, but even in this there is not uniformity: the angels are the more organic in their coloring.

In the lower group, though the color is structurally used and is pervasive and successful in itself, it is here made subsidiary to the essentially dramatic design. This is very successfully accomplished in terms of line, mass, space in fine orderly arrangement. The direction of the rhythmic movement so attained is varied. It starts on each side of the picture and culminates in the centre with the pointing upward of the two arms. This central point fixes our attention very strongly by reason of the attractive design made by the head of the central figure of the group in relation to the two arms. These are placed in two different positions and are rather broadly drawn, somewhat in the manner of Masaccio, but with a departure from realism for the sake of better suggesting the upward trend of the picture. Broad drawing is characteristic of nearly all the figures in this group: they are treated only here and there in terms of the typical Titian color, as for example in the mass near the extreme left of the picture, with bulging white sleeve, and the solid, colorfully structural, characteristic Titian head and gown of the figure on the extreme right. In these, three-dimensional color, though perceptible, is less successfully realized than is usual with Titian. The two figures gowned in red immediately adjoining the figures just noted function chiefly as color-surfaces. This was probably intentional, for two reasons: first, to provide the inner part of a frame for the centre of the group (the other two figures serving as the outer part of the frame); second, to fill in the lower parts of a conventional pyramid-design, the apex of which is the Virgin at the top. The composite effect of this lower group grows more powerful the longer it is observed: it forms a strong, rhythmic, varied, dramatic group which is also simple and dignified.

The central group forms a fine composition in itself, made up of a series of semicircular planes, each occupied by angels, clouds, etc. These are so used in connection with perspective as to give the sense of space and depth. The effect of depth, however, is unobtrusive, and the whole central composition is made the point of chief interest by the solid, structural use of color in the three-dimensional forms in the various planes. The Virgin, who serves as the central mass in this composition, makes a design interesting in itself from the standpoint of variety achieved by line, color, light and shadows. This design gets additional force from being obviously a repetition, with modifications, of the design in the lower mass formed by the head and arms of the central figures, as above noted. Similarly, this design reinforces that in the lower level. The left side of the central mass is itself a modified pyramidal design, made unconventional in two ways: first, by having the apex of the pyramid obliquely to the left, instead of straight up and down;



Titian

Louvre



Cézanne

Barnes Foundation

The design in these two paintings is very similar, showing irrelevancy of subject-matter to plastic value.

(The above illustrations reprinted from *The Art in Painting* by Albert C. Barnes)



Titian

I Frari, Venice

Analysis, page 55

(Reprinted from *The Art in Painting* by Albert C. Barnes)



Raphael

Vatican

Analysis, page 62

(Reprinted from *The Art in Painting* by Albert C. Barnes)



Negro—Sixteenth Century



Egyptian—2000 B.C.

Barnes Foundation

Design realized by distortions from naturalistic appearance.

(Reprinted from *The Art in Painting* by Albert C. Barnes)

second, by being enriched by the various positions of the arms, legs, heads garments, etc., in the group. The planes here function very actively in carrying the pyramid not only upward but decidedly backward, giving it the effect of a three-dimensional mass which serves as a sort of frame to accentuate the central compositional mass of the Virgin.

The right side of this middle group appears simplified in point of number of individual figures so that the first clearly perceptible effect is a sense of disturbance in its relation to the unit on the left. But this is another instance of the general type of picturesqueness noted earlier, by which symmetry is achieved by variety. Instead of finding an exact duplication, we find a composite form which resolves itself upon close inspection into a series of interesting colors and lines, lights and shadows, which resemble in general a three-dimensional rock, but which are dimmed angels, and which serve as the centre of a subsidiary composition. This is an inverted pyramid, the apex of which is the two colorfully structural angels, the left base an angel less strongly done, the right base two heads in the more solid Titian style, but broadly treated. This contrast between the oblique pyramid on the left which achieves depth by the use of a modified perspective, and this inverted pyramid on the right which seems more simple as regards number of figures, etc., but is equally active as a three-dimensional mass, is a triumph of difficult compositional unity through variety, in what to a superficial view is a disjoined composition.

The upper compositional group of the angel and God owes its value to a design of line and only slightly indicated color, which tends towards the bizarre but is in reality a repetition of the pyramidal note in the other two levels. In this case, the apex of the pyramid is God's head and the base two small heads of angels; here again our demand for balance is met by the mass formed by the angel (in itself an attractive design); once more, we get in this whole upper composition the effect of three-dimensional quality broadly indicated and achieved by the use of numerous planes, which gives the effect of a solid, deep compositional group.

The total design is formed by the relation of the three levels to one another, each supporting that above it, and with the middle level appropriately containing the largest number of plastic elements, and so most strongly soliciting the attention. The duplication and rhythm of minor designs in these different levels, already commented upon, is greatly reinforced by the deep, convincing background of sky and atmosphere against which they are set. Between the lower and middle level this sky is calmly assertive as a dividing line of contrasting colors, silver and blue, which functions both to give distinction to the lower level and to unite it to that above. Above, the sky extends from the back of the Virgin to the very top of the picture, and contains, an enveloping atmosphere with many of the traits of the Venetian glow. It is, however, done more lightly, more in the manner of Bellini, and serves as a fitting apex and climax to the diffusion of the upper two groups, with a beautifully, nicely tempered, strongly dramatic light, the execution of which is entirely free from virtuosity. This light is framed in by a deepening towards the characteristic Titian red which, in a semicircular form, frames in

the whole upper part of the picture, going from the very top to the upper part of the second compositional group on either side. This form, approaching the circle, adds to the rhythm of the group and is so proportioned and tempered with light and color that it gives the sense of infinity, attained in the supreme degree only by painters of the rank of Titian and Rembrandt. This illuminated sky contrasts well with the blue silvery sky below, and these together form a pyramidal design of light which is in itself a supreme triumph of the use of plastic means.

This picture is infinitely superior to the Raphael "Transfiguration." Its effect of depth, perspective, solidity, is achieved at every point by perfectly restrained use of the means required, and its unity is perfect: the light, color, and rhythms which tie it together never stand out as tricks. The color, in spite of its compositional function, is not bright, and the glow is subdued; the light works subtly, not, as in Raphael, obviously and violently; and the same is true of the rhythm of line and mass over which the light plays. There is complete freedom from either softness or exaggeration of expression and all the parts of the canvas are done with mastery: there are no examples of good painting here and bad painting there, such as were pointed out in the Raphael, or of different and incompatible traditions standing out in the separate areas of the picture. There is perfect unity and infinite variety, so incorporated with the values of the subject that the picture admits of any desired amount of symbolic interpretation without detriment to its plastic value. The value of the picture is shown by the degree to which it sustains analysis: at first it is not very striking, but as the rhythm and harmony of its parts are brought to light the satisfaction increases until it reaches the point of complete mystic absorption. If one is interested in the story, that interest is intensified by the telling of it in plastic terms. But for the deep, human values appreciated in intense even though abstract forms, the plastic qualities of the painting are all-sufficient, and make the narrative of no importance.

RAPHAEL: THE "TRANSFIGURATION"*

The obvious first effect is that of a well-built design in which light is the most conspicuous element, together with movement rendered by striking gestures, so coördinated that the general tendency of these movements is upwards. Masses, light, and movement are all merged into the traditional Raphael classic design.

Upon detailed analysis, this design falls apart. The color is totally unconvincing, of a generally drab tone, so unsuccessfully used that the light and color are sharply contrasted in the relative degree of their merit and there is no merging of the two as there is in Titian. Many incongruous elements militate against plastic unity, for instance, his preoccupation with Greek motifs in the rendering of the woman kneeling in the foreground. This is a

* Reprinted from *The Art in Painting* by Albert C. Barnes.

classic Greek figure, taken bodily from the ancients, and it gives a dominant note to the foreground as a classic sculptural figure rather than as a successful use of the Greek tradition transferred to painting. It is sculpturesque even in the muscular accentuation. In Michel Angelo, the rendering of the sculpturesque is such that it merges with the rest of the picture and is the principal means of conferring strength upon it; in Raphael, in this figure, it so dominates the foreground and arrests the attention as to produce a jarring contrast with the other figures, all of which, with the exception of the boy nearby, are less powerfully realized. Another example of the same throwing together of incongruous elements is to be found in the two bearded men in blue about half way up on the left side of the picture, the lighting and tactile values of which are lifted bodily from Leonardo.

The feeling revealed in the rendering of the different objects in the picture is very unequal. The kneeling young man in yellow garb under the tree in the upper left-hand part of the picture is a superb bit of painting in the successful use of line, color, drawing, and expression. This is capable of sustaining the attention when analyzed into its component plastic means. It accentuates by contrast, however, the drab quality of most of the rest of the elements. Numerous groups, when abstracted and analyzed, give fairly satisfactory results in themselves as units. For instance, the group of men with the boy and woman give a well-realized pictorial effect—expressive movement, nice graduation of color from the light blue of the foreground to the deep red of the man in the background. There is fine space-composition, a powerful upward lift harmonizing well with the general movement. All these give balance to that part of the picture when considered as a unit. But successful as are this unit and the above-mentioned young man, these elements fail to achieve in the picture a plastic unity because they stand alone.

The bad points are numerous. For example, the two flying figures at the top of the picture, good instances of Raphael's sharp line and graceful in themselves, do not give the impression of movement, in spite of being lightly rendered. The figure on the rock at the right is in itself beautifully done but imperfectly realized in its plastic elements, that is, the head functions as a light-shadow element in the pictorial design, and fails to attain the degree of reality which is achieved on the corresponding level on the left side, in the figure in the yellow gown already mentioned. The spotty character of the picture is fairly well exemplified by abstracting these figures and comparing them with one another for the ultimate feeling they give us.

In the case of color there is the same inequality. The total effect is drab, for the reasons already noted, especially because of the metallic and superficial quality. This is not true of the gown of the figure at the extreme right, with his hand raised, in which the color has a quality of brightness and an organic function. As against this, the gown on the figure at the extreme left of the picture, with raised hand, is also red, but it is absolutely dry, superficial, and without structural function.

In general, as a design, the picture unifies plastically because of the successful use of light, which functions as a subsidiary design, reinforced by the

movements already analyzed, so that the light in itself arrests the attention in spite of the sharp break caused by the rock in the middle, and the obviously different character of the subject-matter in the upper and lower halves. The light functions as a pyramid which starts at the bottom of the picture, and in the foreground extends upward with various accentuations in intensity, to the brilliant light at the apex in which Jesus is bathed. The design of this light is reinforced by corresponding upward movement.

This picture is overdramatic, not, as one preoccupied with literary concerns would suppose, by reason of the subject and the dramatic attitudes of almost all the figures, but because these dramatic values are superficially rendered in plastic terms: it is overexpressive. Compare the total effect with that of a picture by Michel Angelo or El Greco, equally dramatic in subject-matter, but in which the plastic elements are successfully blended and made to be the means of carrying with conviction the human elements which the painter intends to portray. Nor does the picture fail in unity because of the abrupt division between the two halves, as an academician would say: the unity suffers because of the discordant passages above noted.

In the final analysis, the picture is rather tawdry in spite of its good features. The Greek figure in the foreground, especially, stands out like a sore thumb.

A School and College Department.

REQUESTS have been received from school and college art teachers and supervisors that the columns of this *Journal* be opened as a medium for exchange of opinion and experience on art education.

For this purpose communications and short articles are invited from teachers, officials, students and others interested in art instruction, either requesting or offering suggestions on any relevant topic, such as the following: Aims and methods of teaching (both in general and on points of detail); proportion of time, equipment and credits allowed for art work in courses of study; training of teachers; amount of freedom and quality of directions given them by supervisors, chief obstacles to progress; examples of successful achievement; model courses of art study; criticism of the ideas and policies of the Barnes Foundation, and suggestions for the future extension of its activities.

In order to allow the utmost liberality and frankness of opinion, the names and addresses of correspondents will be treated confidentially if the request is made.

CORRESPONDENCE.

All the letters from which the following excerpts were taken are from teachers of art.

"I am a Columbia graduate and have had experience of both public school and university work. For several years I have been hoping that educators would turn their attention to the teaching of art in the schools. It has been, I assure you, a case of Fatima to Sister Anne on the watchtower: 'Sister Anne, Sister Anne, do you see any dust on the road?' Your recent activities and investigations, founded upon modern principles of teaching, seem to many of us a direct answer to the prayer in our hearts."

"Not in years have I seen anything that so clarifies the issues in education in art as does the *Journal of the Barnes Foundation*. I must especially commend you for your courage in revealing some of the causes for the indifference to art which we see all about us."

"My efforts to show the place of art in general education seem so futile in the face of the indifference of the public school teachers and the skepticism of university professors, that I have been on the verge of resigning time after time. The *Journal* is heartening."

"Your polemics are very vigorous, but I have enjoyed them immensely. I have seen so many shams solemnly swallowed that I had begun to despair. The revolution which you seem to be accomplishing in art needs to be extended to other fields, but I am sure that nothing will ever be accomplished anywhere until plain speaking is the rule and not the exception."

"I have read your *Journal*, not with entire agreement, but certainly with the sense that you are raising real and vital issues, and forcing home to everyone questions that must be answered. I know of no greater service that anyone can do for the cause of art and education than to stimulate interest as you have done. Your discussion drives unerringly at the truly significant problems—a distinction which your worst enemy could not deny to it."

"The point of view in art indicated by the juxtaposition of illustrations in your *Journal*, together with the comments on them, is most interesting. We seem to have here the germ of an approach to art which I for one have not seen hinted at elsewhere. I beg of you to provide us with more illumination of the same sort."

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